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Saturday 12 January 2013

amateur Photographer

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PAGE 49

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MASTERCLASS

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Contents

Amateur Photographer For everyone who loves photography

I'M HOPING that the acquisition of Pentax by Ricoh last year will soon produce some definable outcomes. So far, all we've seen is Ricoh going quieter, the GXR system sliding into history and Pentax going about its normal low-key business. It feels as though there is pent-up pressure and a host of new cameras will soon burst onto the scene, but that could just be wishful thinking on my part.

The question comes to mind now as we review Pentax's latest SLR, the K-5 II (pages 41-46). It is one of those rare cameras that is both remarkable and unexceptional at the same time. It fails to generate particular excitement because we are all looking to see how it differs from the model it

replaces, which it hardly does, and yet in isolation it is a really excellent camera. The model before it, the K-5, was first rate and still stands, for now at least, up against the competition, and but for a few small changes the cameras are essentially the same.

I wonder, though, how many DSLRs a brand needs to make a convincing range. Is it enough to have just two good ones, or do we need the ten that Nikon currently offers? Or perhaps it just doesn't matter.



Damien Demolder
Editor

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Find out how the Pentax K-5 II DSLR performs in our six-page test



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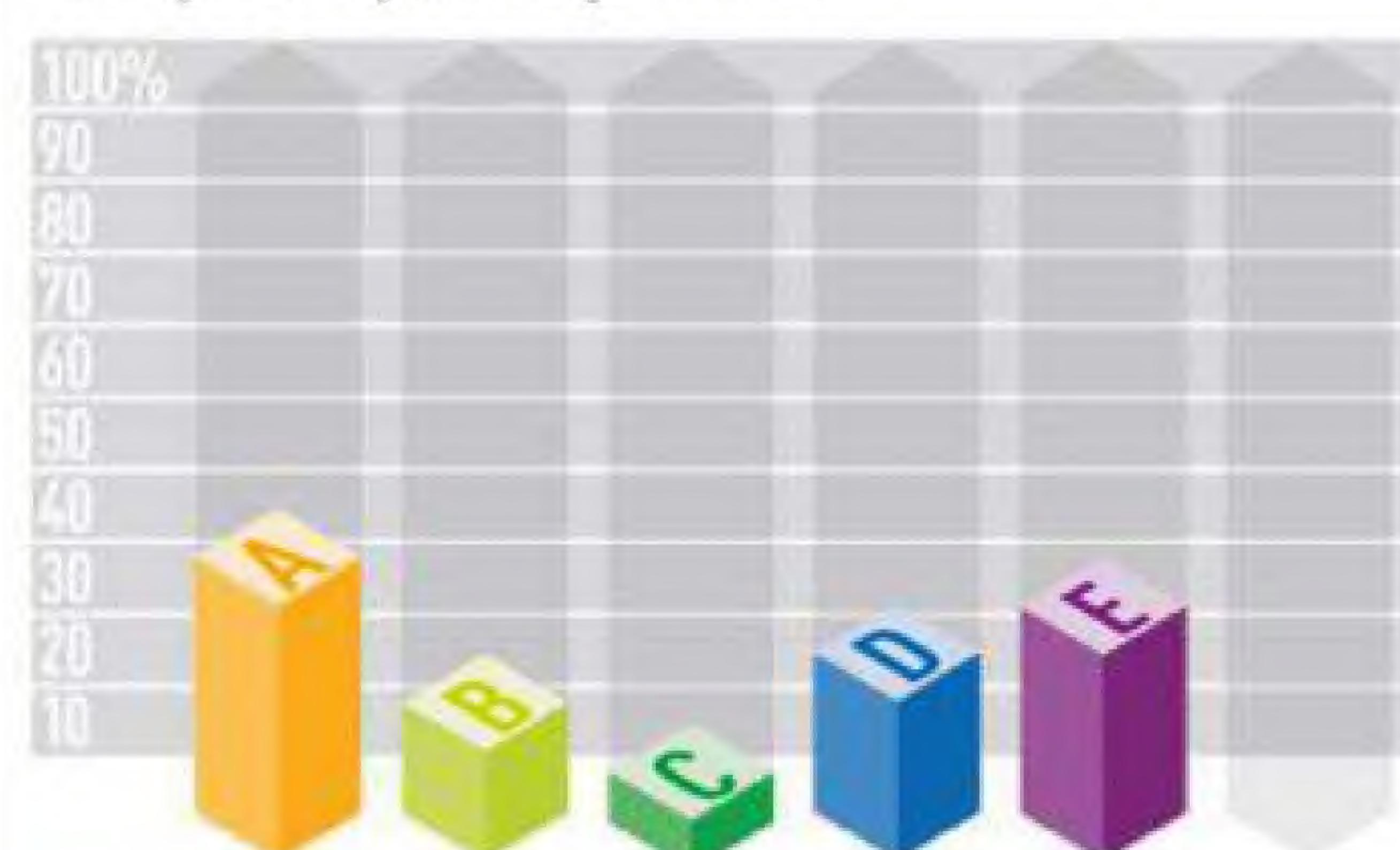
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Our experts answer your questions

THE AP READERS' POLL

IN AP 15 DECEMBER WE ASKED...

Is Sony's SLT system a good idea?



YOU ANSWERED...

A Yes, it's really good and I'd be happy to use it	33%
B Yes, but not for me	13%
C Yes, but I can't see it catching on	5%
D It's OK, but that's all	21%
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THIS WEEK WE ASK... How many SLR bodies does Pentax need to be a credible proposition for the amateur?

VOTE ONLINE www.amateurphotographer.co.uk

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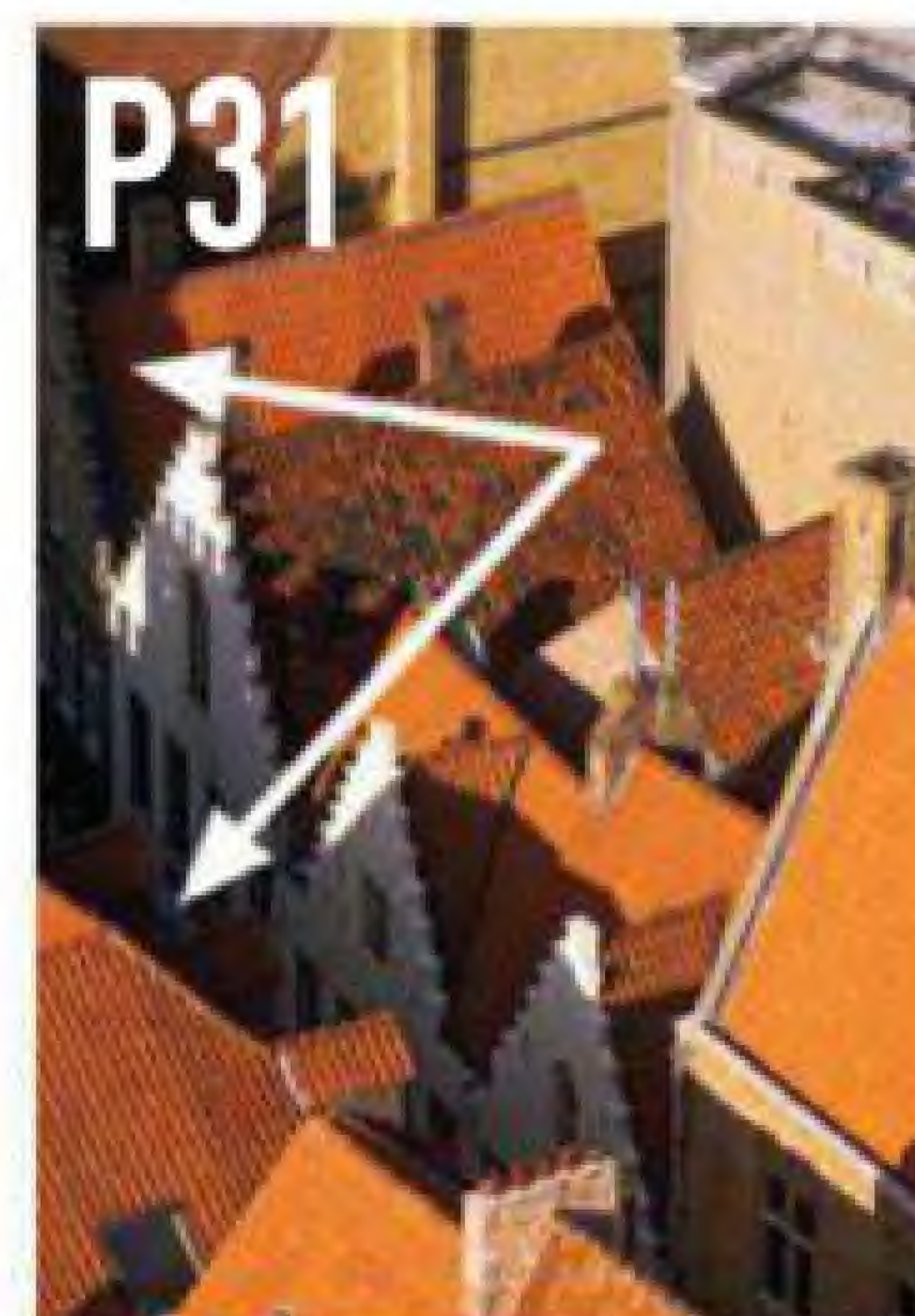
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**It is not
photographers
who are
damaged**

Privacy and the paparazzi, page 7

Whistleblower to sign movie contract • Has money trail gone cold?

OLYMPUS SCANDAL FILM DEAL IMMINENT

AS WE went to press, Olympus scandal whistleblower Michael Woodford was poised to sign a deal with a company that makes John le Carré spy novels into movies.

However, Woodford told AP he has yet to sign up with Ink Factory Films, amid interest in his story from other parties.

Woodford was speaking to AP ahead of the launch of a book he has written about the crisis (see *News*, AP 5 January).

Called *Exposure*, the book tells the story of how fraudsters masterminded a complex scheme to cover up massive losses that Olympus had racked up on investments. They disguised them through a series of multi-million-dollar 'Mickey Mouse' company acquisitions and a record-breaking \$687 million financial fee that outside authorities were blind to.

However, it seems that tracing where all the dirty money went may present an uphill struggle on the scale of Mount Fuji.

Much of it found its way to

the Cayman Islands. Yet, as FBI and Serious Fraud Office investigations continue, questions still remain about where all the funds paid to outside parties ended up – despite an Olympus probe led by a former Japanese Supreme Court judge.

NEVER UNDERSTAND

'There are still areas where we just don't know the actual losses, their extent and specific nature,' says Woodford. 'We don't know a lot about who received monies in the facilitation payments. We will never understand...

'As I say in my book, we've got more than you would ever dream of getting in a Japanese scandal. It's incomplete, but we know, in general terms, the nature of the scheme and the motivations behind it. We just don't have the pounds, shillings and pence detail in some areas.'

In September 2012, three of the prime suspects were hauled before a court and admitted



Michael Woodford says he has received a number of offers from filmmakers

accounting fraud, among them Tsuyoshi Kikukawa, former company chairman, who accused Woodford of failing to understand Japanese culture after he confronted boardroom colleagues with his findings.

After being sacked ten days into his new job as CEO, Woodford sued for unfair dismissal and sought compensation for the remaining period of his four-year contract.

He won £10 million – much of which he plans to donate to a human rights charity Reprieve, and the kind of road safety campaigns that earned him an MBE 11 years ago.

TELLING A STORY

Woodford says that he regards as offensive any suggestion that he is simply cashing in on the Olympus crisis.

'The thing I care about is the story being told,' he says. 'I am telling a story when in some ways it would have been much easier to go off to the beach and sit in the sun. I'm certainly not doing it for my own indulgence. I am doing it – as I did throughout the whole thing – because I am sincere and care about the truth and the story.'

Woodford says he has set up charitable trusts: 'I give a lot of money away to charity and I will continue to do so...

'I think the story is something that is important in relation to Japan in particular, and that's what drives me.'

SNAP SHOTS

● Photojournalists have until 17 January to enter the still images categories of the 2013 World Press Photo competition. The winner will win €10,000 and a Canon DSLR. The deadline for the multimedia contest is 10 January. Entries must be submitted online at <http://submit.worldpressphoto.org>. The winners will be announced in February.

● Pinhole photography expert Justin Quinell will host a course aimed at teachers of photography, art and science on Saturday 23 February. The course costs £125 and will cover subjects including camera obscura creation and darkroom construction. It takes place at St Paul's Darkrooms in Bristol. For details, email wendy.leocque@bristol.gov.uk.



TRIBUTES TO BAYER PATTERN INVENTOR

KODAK has paid tribute to Bryce Bayer, best known as the inventor of the widely used colour filter array found in digital camera imaging sensors.

Bayer, who died in November aged 83, developed the Bayer pattern while working as a scientist at Kodak in 1975.

Terry Taber, Eastman Kodak's chief technical officer and a

senior vice-president, had this to say to AP: 'Bryce Bayer's inventions revolutionised the field of digital photography and are used today by most digital still and video cameras. It was our privilege to have him as a research colleague and all of Kodak will remember him warmly.'

In 2009, Bayer was awarded

the Progress Medal by the Royal Photographic Society (RPS). The RPS paid tribute to a man it called one of photography's 'greatest scientists'. Director general Michael Pritchard added: 'The Bayer filter was used in Steve Sasson's prototype digital camera and has underpinned subsequent digital photography.'



Do you have a story?

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A week of photographic opportunity

PHOTODIARY

**Wednesday
9 January**

EXHIBITION Taylor Wessing Photographic Portrait Prize, until 17 February at National Portrait Gallery, London WC2H 0HE. Tel: 0207 312 2463. Visit www.npg.org.uk.

DON'T MISS Ice Rink at Canada Square, until 13 January at Canary Wharf, London E14 5AB. Tel: 0844 847 1546. Visit www.ticketmaster.co.uk.



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Thursday 10 January

EXHIBITION Orthodox Eros by Lea Golda Holterman, until 12 January at Fred (London) Ltd, London W1W 7DS. Tel: 0207 323 0344. Visit www.fred-london.com. **EXHIBITION** Retrospective by Czech-born photographer Jitka Hanzlová, until 3 February at Scottish National Portrait Gallery, Edinburgh EH2 1JD. Tel: 0131 624 6200. Visit www.nationalgalleries.org.

Friday 11 January

EXHIBITION The Rickerby Show by US photojournalist Arthur B Rickerby, until 16 February at Daniel Blau, London N1 6PB. Tel: 0207 831 7998. Visit www.danielblau.com.

DON'T MISS Neolithic New Year walk (11am-3pm, cost £8.50) around Stonehenge, near Amesbury, Wiltshire. To book, call 0844 249 1895. Visit www.nationaltrust.org.uk.



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Saturday 12 January

EXHIBITION Women in Focus by Dorothy Bohm, until 17 February at Museum of London, London EC2Y 5HN. Tel: 0207 001 9844. Visit www.museumoflondon.org.uk. **EXHIBITION** Other Spaces by Jo Longhurst, until 26 January at Ffotogallery, Penarth CF64 3DH. Tel: 029 2070 8870. Visit www.fffotogallery.org.

Sunday 13 January

EXHIBITION Veolia Environnement Wildlife Photographer of the Year 2012 (owned by the Natural History Museum and BBC Worldwide), until 3 March at Natural History Museum, London SW7 5BD. Tel: 0207 942 5000. Visit www.nhm.ac.uk. **EXHIBITION** Art of Arrangement: Photography and the Still Life Tradition, until 10 February at the National Media Museum, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk.

Monday 14 January

DON'T MISS Discover Bird Spotting (10am-5pm) at Croome, Severn Stoke, Worcestershire WR8 9JS. Tel: 01905 371006. Visit www.nationaltrust.org.uk. **EXHIBITION** For the LOL of Cats: Felines, Photography and the Web, until 16 January at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit www.photonet.org.uk.

Tuesday 15 January LATEST AP ON SALE

EXHIBITION Bruno Bisang: 30 Years of Polaroids, until 9 February at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com. **EXHIBITION** Brown Sugar on Main Street ('unseen' images of The Rolling Stones), until 26 January at Zebra One Art Gallery, London NW3 1QX. Visit www.zebraonegallery.com.

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The Aceso machine, as shown on the website of its manufacturer, Radio Tactics

Machines extract data from mobile phones

PHOTOS CAUGHT IN POLICE PRIVACY PROBE

AP RIGHTS WATCH
Committed to defending your photographic rights!

POLICE use of data-gathering machines to extract digital photos and other information from the smartphones of suspects over recent months has now sparked a privacy probe.

The UK's privacy watchdog launched an investigation into whether police use of the Aceso kiosks breach data protection rules.

The new machines are deployed at police stations to extract and retain data from mobile phones, GPS devices, SIM and media cards, for use as potential evidence – even though a suspect may not have been charged with a crime.

AP understands that every police force in the country has the option to use the equipment, although it is an operational matter whether they choose to do so.

They were rolled out to the Metropolitan Police in London last year, according to the device's manufacturer Radio Tactics.

At the time, former Met DCI Peter Kirkham assured makers that the gear complied with the Police and Criminal Evidence Act and Data Protection Act.

DATA PROTECTION PROBE

However, speaking to AP following a report in *The Sunday Times* last October, a spokesman for the Information Commissioner's Office (ICO) said: 'The ICO is currently looking into this issue and will be considering whether any action is necessary to help ensure compliance with the Data Protection Act.'

The ICO spokesman added: 'Mobile phones are no longer just used simply as phones – they increasingly hold a wide range of personal information about the user and others, such as friends and contacts.'

'These details can range from contact

details and text messages right through to personal notes, photos and web-browsing histories.

'If police forces are examining the content on mobile phones and are wanting to use that information, this would need to comply with the Data Protection Act.'

The devices can be used to produce an evidence report in as little as 20 minutes, according to Radio Tactics which, on its website, states that it can retrieve a variety of data, including photographs, video, text messages, email and social networking information.

The data-extraction project is backed by the Association of Chief Police Officers (ACPO), which co-ordinates police strategy across the 44 forces in England, Wales and Northern Ireland.

ACPO's data communications spokesman, Assistant Chief Constable Gary Beautridge, told AP: 'The use of digital forensic evidence is often intrinsic to police investigations and ensuring the police have the capability to use it is critical in our role to keep the public safe.'

'If a mobile-phone device has been used in the commission of a crime, it can be seized as evidence, just like a diary or an address book.'

'A person's mobile phone is only examined where it has been seized due to a direct link to an offence being investigated.'

'The seizure of evidence is enshrined in law and retention is governed by statutory codes of practice.'

'PILOT' PROJECT

ACPO said that the practice is not part of a nationwide project.

The Metropolitan Police confirmed to AP that the technology is being used across 16 London boroughs as part of a 12-month 'pilot' project.

SNAP SHOTS

● Photo-editing software designed to shed a few pounds from portrait subjects has been launched, just in time for New Year. A revamped slimming and 'face-contouring' function is included in Portrait Professional II, which costs £29.95. 'To be blunt, people buy more photos if they like the way they look in them,' said a spokesman. 'Portrait Professional II allows you to meet their expectations. It's still them, just them in their best light.' For details, visit www.portraitprofessional.com.

● A Leica Luxus 1 from around 1930 has sold for a knock-down price, although it still managed to fetch more than half a million pounds at the auction in Hong Kong. The camera, which came with a 50mm f/3.5 Elmar lens, went for £603,837 at Bonhams. It had been expected to raise up to four times that figure.

● Sigma is giving away a 62mm UV DG filter with purchases of its 18-250mm f/3.5-6.3 DC Macro OS HSM lens. The offer, said to be worth more than £40, runs until 28 February 2013. For details, visit www.sigma-imaging-uk.com/quicklinks/88362.



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Courts should levy 'high fines' on publishers, says RPS

WILL PAPARAZZI FACE UK PRIVACY LAW?



LAST YEAR'S publication of paparazzi pictures of a topless Duchess of Cambridge on a private holiday reflected a continued public thirst for celebrity images.

Leading figures have given AP their views on whether the furore will damage the industry, as the photographer behind the images reportedly continues to face possible arrest by French authorities.

In October 2011, at a union meeting in Newcastle, press photographers felt a need to stress to their journalism colleagues that not all photojournalists are 'paparazzi', amid concerns over their portrayal in the wider media.

The move came after the previous month's publication of holiday snaps of a semi-naked Kate that were alleged to have breached French privacy laws. The controversial images were not published in the UK. But how damaging has the storm been to photographers everywhere?

'It is not photographers who are damaged, it is society,' asserts John Toner, freelance organiser at the NUJ, who points out that the alleged privacy breach relates to decisions over publication of the photos.

'TITTLE-TATTLE'

Toner goes on to add that the issue reflects 'a resistible rise of salacious celebrity pictures', and a thirst by those publishers who 'can always find a budget for such inconsequential drivel'.

'We deserve better than the tittle-tattle that publishers want to feed us,' he adds.

The Bureau of Freelance Photographers (BFP) does not foresee any long-term harm to the reputation of photographers themselves.

That said, BFP chief executive John Tracy



© CHRIS CHEESMAN

fears the Kate issue has increased calls for a UK privacy law that is 'only likely to make it more difficult for photographers taking the most innocuous of shots'.

Although the Kate images were not printed by UK publishers, there is still a clamour for celebrity photos in this country, according to *Easy Living* magazine editor Deborah Joseph, who told *Media Guardian* last autumn: 'When we do research, people say they don't want too much celebrity, but if you don't put a celebrity on your cover, your sales drop'.

Royal Photographic Society director general Michael Pritchard accepts that publication of the Kate images reflects a 'public appetite' for such pictures.

Although Pritchard does not believe the images were in the public interest – because Kate was on holiday with her husband in a 'private space' – neither

does he believe they should be banned.

Rather, he says, 'editors and publishers need to be mindful that the subject could seek redress' [under Article 8 of the European Convention on Human Rights, for example].

He urges courts to levy 'high fines' on publishers – and make editors 'personally responsible' in order to make them think twice before publication.

SELF-CENSORSHIP?

However, Pritchard applauds the British press for resisting publication of the Kate pictures 'post-Leveson'.

'We have seen a restraint – some might call it self-censorship – from the British press that would not have been the case ten years ago,' he tells AP.

He believes such restrictions on publication of private images should continue, even though they may be widely available on the internet for all to see.

'The internet has changed things, but just because the images are available on the net should not be a pretext to remove a right to privacy within the UK media.'

Toner asserts that the Kate furore highlights a wider problem – which is a worrying change in attitudes, away from serious press photography.

'We are all aware that many newspapers and magazines will no longer commission photographers to cover stories of national and/or international importance.'

'Photographers who want to report on events that are genuinely in the public interest have to find their own funding.'

The French edition of *Closer*, which was the first magazine to publish the controversial images of the duchess, failed to respond to our numerous emailed requests for comment.

CZECH PHOTOGRAPHER WINS WHISKY CONTEST

CZECH photographer Martin Faltejsek has won a photo contest organised by makers of The Macallan single malt whisky.

Faltejsek's image, entitled 'Personality' (see right), beat more than 2,500 entries from almost 1,000 photographers to win the Masters of Photography 'The Last Word' competition.

The top prize was a Fujifilm X-Pro1 camera and a trip to a whisky distillery.

Entrants were urged to upload a portrait, alongside a single word that they felt

captured the mood of their photograph.

A judging panel, which included RPS president Roy Robertson, chose the overall winner from a shortlist of 50.

Commenting on Faltejsek's photo, judges said: 'The spontaneous, yet controlled nature of the shot is very appealing. The setting and colour harmony work well, to create a visually stimulating and thought-provoking image.'

The global contest was launched to mark The Macallan's third Masters of Photography Series.



© MARTIN FALTEJSEK

Martin Faltejsek triumphed over more than 2,500 entries to claim the title

AP
THIS
WEEK
IN...

1932



Discreet theatre photography was the subject of Chas H Hancock's attention this week in 1932. He wrote that this is an avenue not pursued by amateurs as much as it might be. 'Provided the photographer possesses a camera with a large-aperture lens, and is prepared to risk making himself slightly conspicuous to his immediate neighbours in the audience, the stage offers an undiminishing variety of fascinating subjects, and has the advantage of being possible at all times of the year.' AP advised that a good position from which to take pictures was 'about six rows from the front of the orchestra stalls... provided the floor has a good slope...'

CLUBNEWS

Club news from around the country

PORT TALBOT CAMERA CLUB

The club has paid tribute to Lewis Thelwall, a member who died at the end of November 2012, aged 19. Last year, Lewis won the club's award for Best Portrait, reports the *Port Talbot Magnet*, where Lewis worked as a volunteer. Club meetings take place on Thursdays at 7.30pm in the Owens Road Services building, Christchurch Road, Baglan Industrial Park, Port Talbot SA12 7BZ. For information, visit www.porttalbotcameraclub.org.

WINLATON CAMERA CLUB

Landscape photographer David Ward is due to give a talk on 26 January (1.30pm), entitled 'How did I get here?' The club is based at Winlaton New West End Social Club, Caledonia House, West Lane, Blaydon-on-Tyne, Tyne and Wear NE21 6PQ. Tel: 0191 414 5078 or visit <http://winlatoncc.weebly.com>.

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Now you see it, now you don't

SCIENTISTS DEVELOP 'DISSOLVABLE' CAMERA

A DISSOLVABLE digital camera may not currently be on James Bond's gadget hit list, but real-life agents are set to have such technology at their disposal in future.

US scientists have now demonstrated 'biodegradable' electronics they say have been used to make components from 'ultra thin' sheets of silicon.

A 64-pixel digital camera is among the first in a brand-new generation of such self-destructing devices, according to researchers at the University of Illinois.

Encapsulated in silk, the 'transient' electronics products are intended to be environmentally safe, dissolving 'in a few days when immersed in biofluids'.

WATER-SOLUBLE

Researchers claim the devices can even disappear in 'minute volumes of water'. They add: 'The structure of the silk determines its rate of dissolution – from minutes, to days, weeks... or even years.'

The project is backed by US military research agency DARPA and led by university professor John A Rogers, who said: 'From the earliest days of the electronics industry, a key design goal has been to build devices that last for ever – with completely stable performance.'

'But, if you think about the opposite possibility – devices that are engineered to physically disappear in a

controlled and programmed manner – then other, completely different kinds of application opportunities open up.'

Rogers, who announced the basics of the research back in 2009, says that the technology has promising potential for use in portable devices that require regular upgrading, such as cellphones.

'SELF-DESTRUCTING'

Researchers say they have so far applied the technology to components such as transistors and diodes, and equipment including digital cameras and antennae.

Scientists hope it will also be used for medical devices implanted inside the body – where an implant would simply vanish after serving its purpose, of fighting off potential infection following surgery, for example.

However, it is the technology's potential for use by undercover agents which has fallen under the radar of Spy Gadgets 4U, an online retailer.

A spokesperson for the UK-based business – which says it has no connection with the US research – claims the devices could revolutionise the industry, leading to a 'new generation of self-destructing spy cameras'. They went on to say: 'Tiny cameras would be strategically placed in hostile environments to feed information back to base camps, before the devices are dissolved – with nobody any the wiser.'

EYES ON QUALITY



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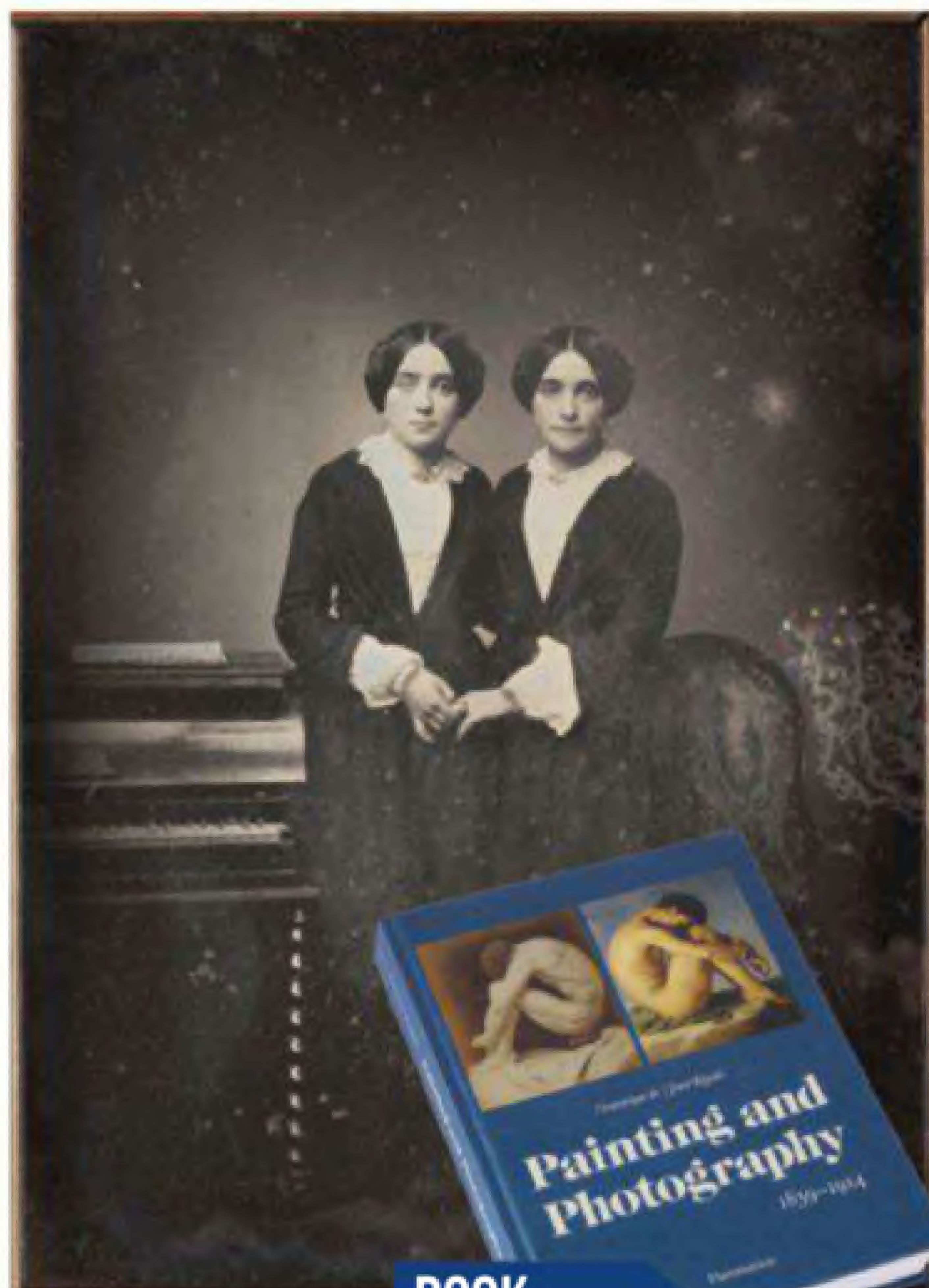


APReview

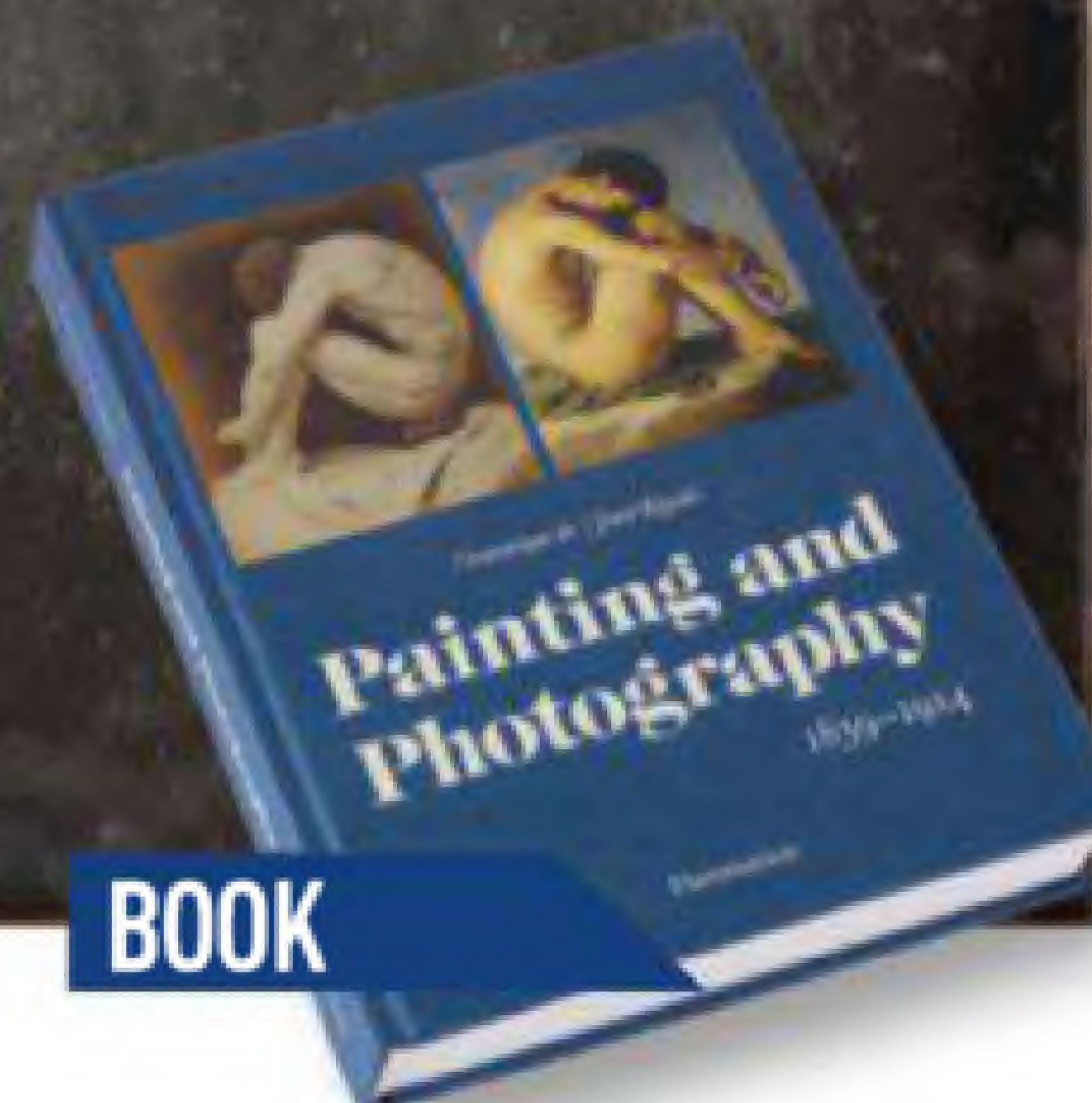
The latest photography books, exhibitions and websites. By Jon Stapley



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BOOK

Painting and Photography 1839-1914

By Dominique de Font-Réaulx. Flammarion, £50, hardback, 252 pages, ISBN 978-2-08-020132-4

THIS thorough study of the formative years of photography, from the mid-19th century to the beginning of the 20th, in an exhaustive work and impressive feat of research by author Dominique de Font-Réaulx. The book focuses on emergent photography's place in the art world at the time, as a curious, uncertain new blend of art and science. It thoroughly explores photography's relationship with

painting, and discusses the forms of artistic expression that sprang from it, such as portraiture, nudes and tableaux vivant. This is a work of serious academia, and the tone, length and cover price are reflective of this. It isn't for casual browsers, but scholars and academics may find this rich tome a worthy addition to their libraries.



WEBSITE

www.aphotoeditor.com

A PHOTO Editor is a blog-style photography news site, with a clean, professional visual design that makes it a pleasure to read. Site editor Rob Haggart ensures a healthy mix of content, including reading round-ups, opinion pieces and news digests from a range of contributors. The writing flows nicely, the featured images frequently draw the eye and the regular updates ensure there's always something new. The only thing really holding the site back is unwieldy navigation – a menu bar or more prominent category system would make the site much easier to browse. Even so, photography news hounds should definitely think about exploring this site.



© MAN RAY TRUST/ARS-ADAP/DACS

EXHIBITION

Man Ray Portraits

7 February-27 May. National Portrait Gallery, St Martin's Place, London WC2H 0HE. Tel: 0207 312 2463. Website: www.npg.org.uk. Open Mon-Wed, Sat, Sun 10am-6pm; Thu, Fri 10am-9pm. Admission £12.70 (concessions £11.80/£10.90)

THIS large-scale exhibition from the National Portrait Gallery features more than 150 vintage prints from Man Ray, whose experiments with portraiture and photographic processes made him an influential figure in the field throughout his career. The exhibition depicts portraits made by Man Ray of the people in his social circle: friends, family, lovers and artistic contemporaries. Man Ray ran in sophisticated spheres, and as such there are familiar names among the subjects, including Catherine Deneuve (left) and Pablo Picasso. The experiments with style and technique in these sepia portraits are fascinating to view and provide valuable insight into the shifting artistic trends of the time. Art lovers should book this one early.



Amazing Africa

By Pascal Maitre. Edition Lammerhuber, £60, hardback, 348 pages, ISBN 978-3901753411

PHOTOJOURNALIST Pascal Maitre has spent decades documenting the evolving culture and landscape of Africa, and the fruits of his labours have been assembled for this enormous book.

There are no half-measures, with of Maitre's images taking up at least a full page and some even spread across four. The huge colour images are frequently stunning, and the more recent ones show a photojournalist at the top of his game. Throughout, Maitre remains largely silent

BOOK

– the continent is the star here, and what a continent it is. From rustic village traditions to the heady mix of urban life, Maitre's lens is unflinching, taking in the best and worst of a land that has suffered through unbelievable hardship and conflict.



CONDENSED READING

A round-up of the latest photography books on the market



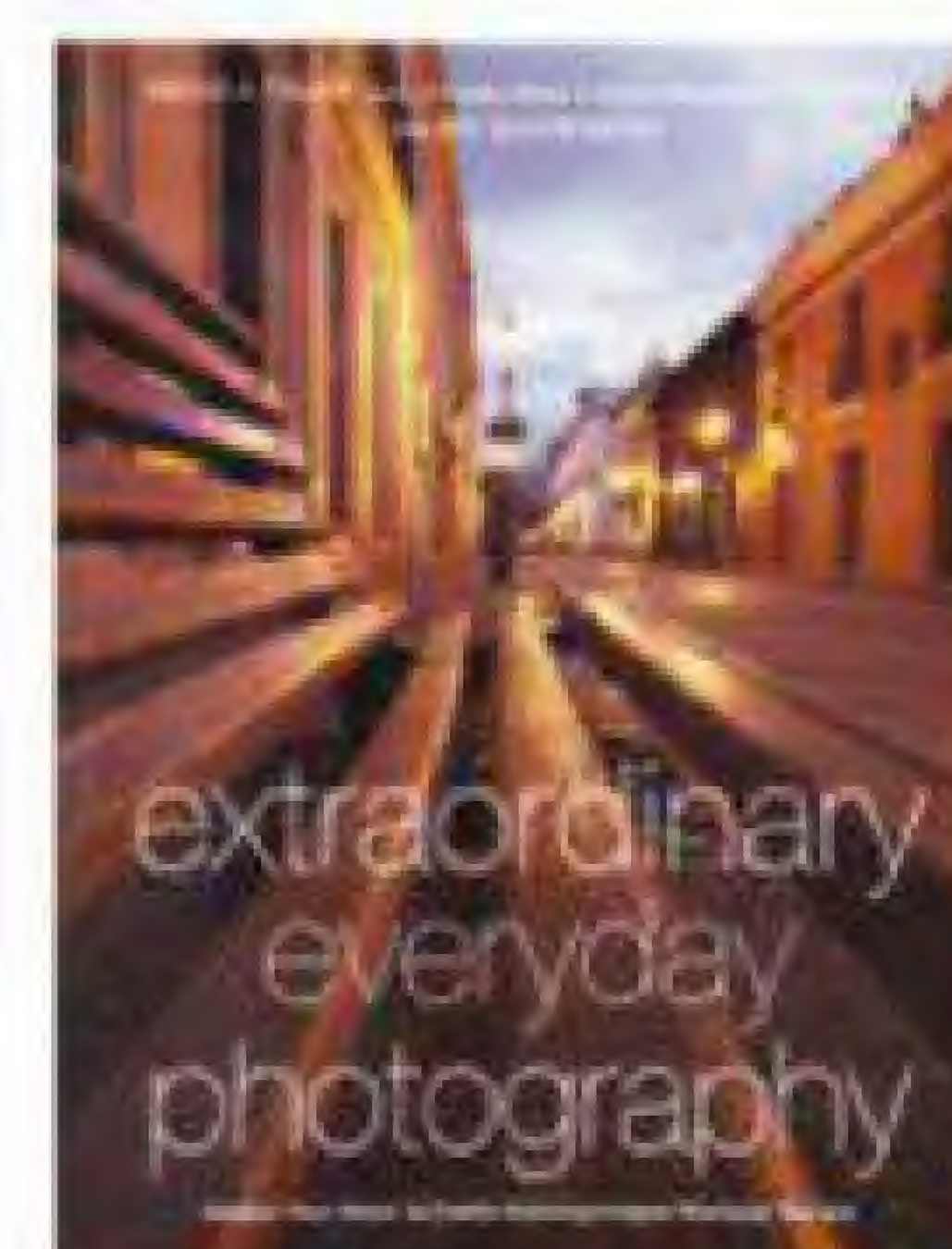
● GIL ELVGREN'S PRIVATE STOCK

by Tony Nourmand, £29.95 This book follows the discovery of more than 350 slides from the collection of pin-up painter Gil Elvgren, who worked in the nude glamour heyday of the 1930s to the '70s. It is a window into the culture of glamour photography, as well as the different social standards of the time. ● **THE SWINGING SIXTIES: AN ICONIC DECADE IN PICTURES** edited by Ian Petherby and Caroline Watson, £7.99 This thick little book of the 1960s charts the decade's cultural milestones, including the rise of The Beatles, Mods and Rockers, and more. Focusing on the youth and pop culture of the '60s, the book's appeal will likely be skewed towards those who remember the decade for themselves, and they will be in nostalgia heaven.



● PLASTIC CAMERAS: LO-FI PHOTOGRAPHY IN THE DIGITAL AGE

by Chris Gatcum, £9.99 AP contributor Chris Gatcum has done an incredible amount of research for this comprehensive guide to using plastic cameras. He has plenty of advice for achieving the 'lo-fi aesthetic' that is the hallmark of low-tech camera users. If you're hankering after something more stylistic than digital crispness, this is a great starting point. ● **EXTRAORDINARY EVERYDAY PHOTOGRAPHY** by Brenda Tharp and Jed Manwaring, £16.99 This book is a handy reminder that you don't need to cross oceans and scale mountains to take superb pictures. It encourages the notion that great photography is possible wherever you are, and does so with plenty of tips, tricks and visual aids, although the jocular writing style won't be to everyone's tastes.



Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

A BETTER WAY?

I was a keen amateur photographer in the 1980s using a Canon A-1. When my children arrived, photography took a back seat, except for taking quick snaps as they grew. Now, having retired through ill health, I have the time to return to my hobby, albeit in a digital world.

So I immediately looked at Canon again for my new kit, then Nikon and finally Sony. With the Canon and Nikon digital models there are no more heavy motordrives to advance the 35mm film, but there is still the clunk-click as a mirror flips up and down. Surely in this digital age there must be a better, more efficient way?

The more I read about Sony's single lens translucent (SLT) concept, the more it made sense – and then I handled a Sony Alpha 77. It was just so usable and ergonomically friendly compared to the Canon and Nikon models. Then I looked at all the other features of the camera and, added all up, put it to the top of my list. I have not been disappointed. Sony should be commended for thinking out of the box and I very much hope SLT is here to stay.

I know the lens range needs to catch up, but I have a perfectly good arsenal of lenses, including some superb second-hand Minolta optics. As for the Canon A-1s, I didn't have the heart to sell it and have bought a few rolls of film instead!

Mike Mazur, Fife

Sony really does have a lot to offer with its Alpha cameras, and too many photographers overlook the brand purely because it isn't Nikon or Canon. The Alpha 77 is an excellent camera – as is the Canon A-1. These should never be sold!

– Damien Demolder, Editor



Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

METERING MATTERS

I feel Chris Gatcum's response to Brian Baxter's query is somewhat misleading (Ask AP, AP 15 December). The Pentax Spotmatic, KM and K1000 cameras use metering systems based on the Wheatstone Bridge and variants thereof and have a centre-zero galvanometer. A major advantage of these systems is that the balance is inherently independent of battery voltage. Thus, the state of the battery does not affect the metering accuracy and the use of a rather higher voltage battery should not matter. The only effect will be a slightly increased deflection from centre-zero for a given exposure compensation. Since the meter display is not calibrated, this is of no real significance.

Geoff Harland, Dumfriesshire

While the Pentax KM, K1000 and most Spotmatics have 'bridge' circuits that make the meter voltage independent and allows them to use regular 1.55V silver-oxide cells, there's a certain amount of confusion regarding the Spotmatic F, which uses a 'dual core meter movement'. Some users claim to have had no issues with the higher voltage (lower cost) silver-oxide cells, while others prefer to use a WeinCell MRB400 or similar solution to ensure that the output voltage matches the original battery's 1.35V output. Perhaps shooting a test roll with a silver-oxide cell is prudent with a Spotmatic F, just to be sure – Chris Gatcum



PERMISSION GRANTED

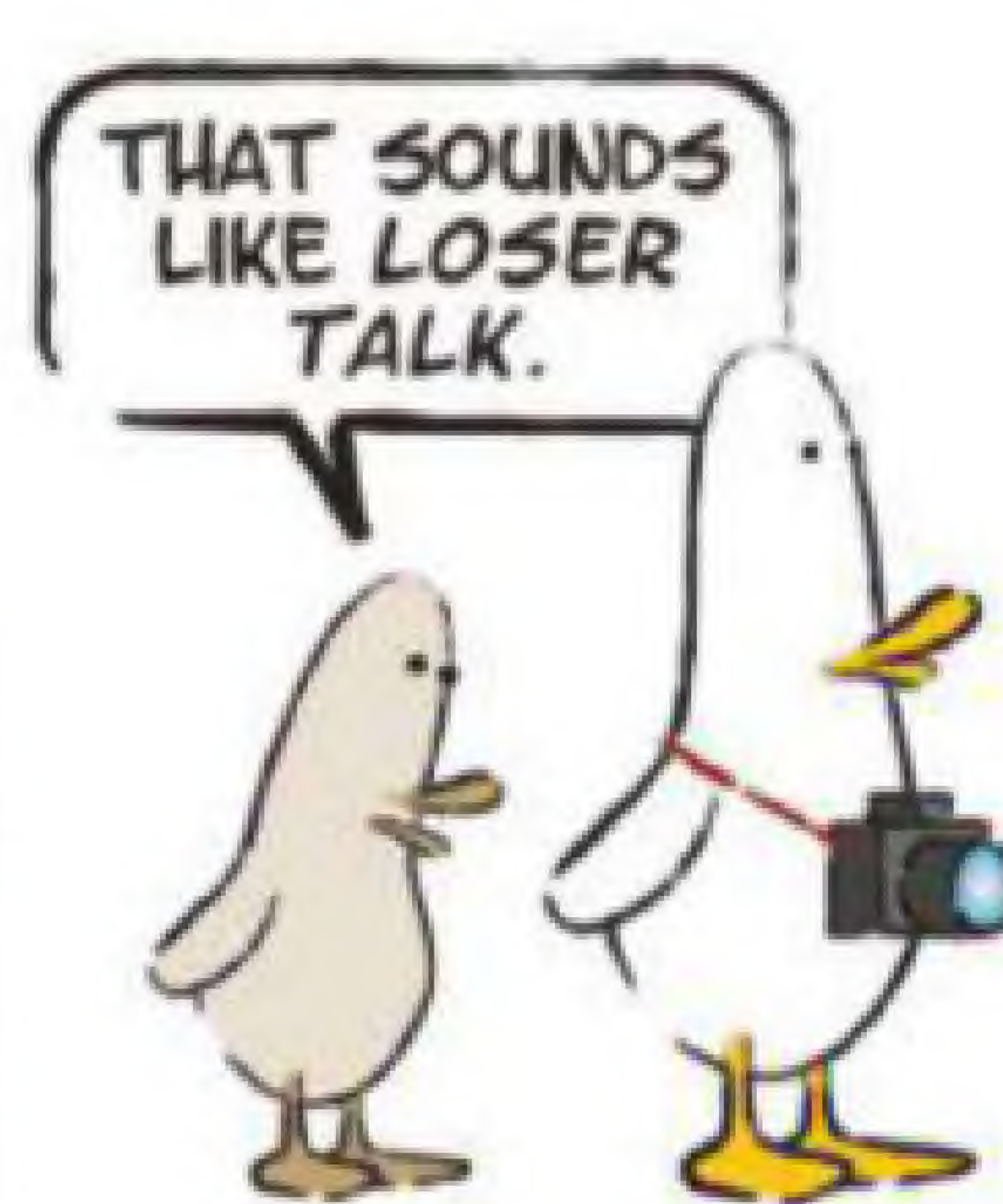
I thought you might be interested in this tweet from my local council in Tameside, Greater Manchester (above). It's in stark contrast to the attitude of the Merthyr Tydfil Council (News, AP 8 December).

Michael Duffy, via email

WHAT'S THE SCORE?

My Nikon Coolpix P7000 needs replacing. It has done good service, but is now rather battered. How timely, then, that your review of the P7700 appeared in AP 8 December. The P7700 is clearly a significant improvement over the P7000 with its score of 84%. I then read the test of the Sony Cyber-shot DSC-RX100 (AP 14 July 2012), which is capable of better results and has a larger sensor, and that scored 87%. However, what I really hanker after is the quality and results I got from my Canon EOS film cameras, but without the bulk. So the Fujifilm X-E1 really appeals (AP 8 December 2012). Clearly, it produces excellent results that are better than either

What The Duck



<http://www.whattheduck.net/>

MORE DETAILS, PLEASE

Jim Brandenburg's photograph of a dead grosbeak (*Photo Insight*, 22 September) is a hauntingly beautiful image. However, while I enjoyed reading the article, I also want to know about when and where it was shot, and which camera, film and settings were used. Please could you include these details, similar to your camera reviews, in an 'at a glance' box?

Robin Flegg, Greater London



Jim's photograph is indeed haunting and beautiful. It's one of my favourites and I was pleased we were able to include it in the magazine. Jim is a prolific wildlife photographer and has been working for around 40 years. However, as Jim's output is so huge and some of the images we include date back to the 1980s and even further, it can be difficult for him to recall all the details exactly.

Many of Jim's shots were taken back in the days of film (Fujichrome Velvia for Jim) so, of course, there is no Exif data to remind him of his camera's settings. Jim has often made the point that his settings are in many ways the least

important concern for him – but then he's had four decades to hone his skills. On this occasion, we can see from the copy that the grosbeak was shot using either a Hasselblad 6x6 or a Pentax 6x7, both of which were fitted with a 45mm lens and both loaded with Fujichrome Velvia 120 colour film.

As for the camera settings, Jim recalls that the film was ISO 50 in low light and, as a result, he used a shutter speed of around 1/2sec. The aperture was in the region of f/11 or f/16, but with all that in mind, in future we will try to prise as much information out of his brain as we can – *Oliver Atwell, features writer*

the Nikon Coolpix P7700 or the Sony Cyber-shot DSC-RX100 – and it should, at its price of around £730 body only.

So what am I to make of the Fujifilm's score of 85%, just a percentage point up on the Nikon and two points worse than the Sony? Objectively, this cannot be right – the test must be making some unspecified, and subjective, adjustment for price or category. Unless the reader is told what that is, the scores are pretty much meaningless. Why make any adjustment at all, especially now that some compact cameras are far from compact, and some with sensors comparable in capability to CSC or DSLRs? I'd appreciate some guidance, please.

David Woolf, Cheshire

The Sony Cyber-shot DSC-RX100 and Nikon Coolpix P7700 were tested as compact cameras, whereas the Fujifilm X-E1 is a compact system camera (it was mistakenly called a compact in the Verdict). It's unfair to test different types of camera in the same way, so we score cameras against those of a similar type, otherwise a pro DSLR may score 92%, while a compact camera may score only 57%. The low score creates a perception that the compact camera isn't very good, when it may actually be one of the best on the market.

As for the better camera, the P7700 is far better than P7000, but the RX100 is the best compact we have tested this

year. However, the Fujifilm X-E1 is an excellent compact system camera that scored very well against its competitors – *Richard Sibley, technical editor*

PIXEL CONFUSION

The sentiments expressed by Martin Topping (Letters, AP 1 December), where he states, 'I can take a photo with my 6-million-pixel DSLR, and with a 20MP camera, and obviously the higher-resolution shot will be better,' are nonsense. Camera manufacturers have been playing the megapixel game for so long now, Martin clearly fell for it.

When a 20MP camera comes to the market, suddenly your 10MP camera is no longer good enough, right? Wrong! More pixels simply mean your image will print to a larger size without any loss in quality, when compared to a lesser-resolution camera.

But what size is he printing to? My old Canon EOS 30D produces prints up to A3 size with no problem. To suggest that more pixels makes a better picture is utter nonsense, and that message needs to get across to the public.

Ross McKelvey ARPS, via email

More pixels will generally make for more detailed pictures, too, in like-for-like situations, and not only in very big prints. More detail equals more texture, better tonal gradation and more reality, too – *Damien Demolder, Editor*

BACK CHAT

AP reader Sandy Wilson asks whether photographers are relying on digital technology and image-editing software too much

HAS THE techno-babble pertaining to all things digital caused us to lose our sense of vision and perception as far as our photography is concerned? Nobody seems to want to talk about images any more, and the seeing and making aspects relating to them. All the talk is about pixels, resolution, colour management, HDR, and so on. Yes, we do need all of that, but is it enough for us to be able to create fine images?

A lot of people are under the misapprehension that modern cameras think for themselves. Wrong – you, as a creative photographer, have to think for them. The same delusion applies to being a wizard with Photoshop.

Modern cameras are technologically marvellous, but having the latest all-singing, all-dancing camera does not make you a better photographer, despite what the manufacturer's literature may tell you. The same applies to the must-have, latest version of Photoshop.

Before you reach for your pen to argue the point, I have nothing against digital imaging: I use the latest version of Photoshop and a top-of-the-range digital SLR, with a full-sized sensor. My point is that we should concentrate on the thinking and feeling aspects of photography, using vision and perception in terms of our intended subjects. Photography begins way before we pick up our cameras and ends way after we put our cameras down.

The subject matter and you, the photographer, are the two most important things when making images. When you and the subject meet, photographs happen. When you make a photograph, you are making a visual portrayal of the connection between you and your subject.

Photography in its simplest form is just three steps. In the first place you have to visualise your theme. Second, find subject matter that conveys the topic or idea. Third, envision the best way to organise the subject matter and use your camera to produce your intended image. These are the crucial things you need to produce memorable images.

Think before you make the image and think after you have made the image. Fine images depend on what you are thinking about, what you see before you and what you feel about what you see before you.

The finest photographs have always had a clear purpose that is well stated. However, some photographs go beyond clear purpose and good representation – they become art. This is where the real aspects of fine image-making exist and *not* with the latest technology that we are led to believe will make us better photographers.

The last and the most important question to ask oneself is not how I made this image, but *why*?

PHOTO INSIGHT

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EVERY WEEK

are not mid-grey and they're not black – it's that lovely tone in between – while the flowers themselves are between midtone and white.

Those are the most interesting parts of the tonal scale for me. I like having just a bit more tone than white and just a bit more detail than dark shadow. This picture holds both of those in abundance. If you're able to bring out these tones in a print, it has an almost sensual quality that is difficult to define. People will be drawn to look at it, but they won't necessarily know why.

The beauty of having a studio is that you can set up a still-life shot, walk away from it and go back a few weeks later. You can think about what you've done and even reshoot it if you're not happy. When you're in the great outdoors, the landscape is always changing. For example, the light is always different or the leaves are falling from the trees, so you have to react to the situation as you find it. Using a studio means you're in control and nothing is going to change. Having said that, I find that I am spending less and less time in the studio, what with work and family commitments. However, that's not a bad thing, because it means that when I do get to put something together, it makes me focus my mind so I do the best job I can with limited time.

I hope this image shows that there's no need to stop producing imagery just because it's winter. Photography doesn't stop when the temperature drops. You can easily set up your own studio in your living room. I've produced a great number of images indoors, whether it's a piece of pottery or just some cutlery.

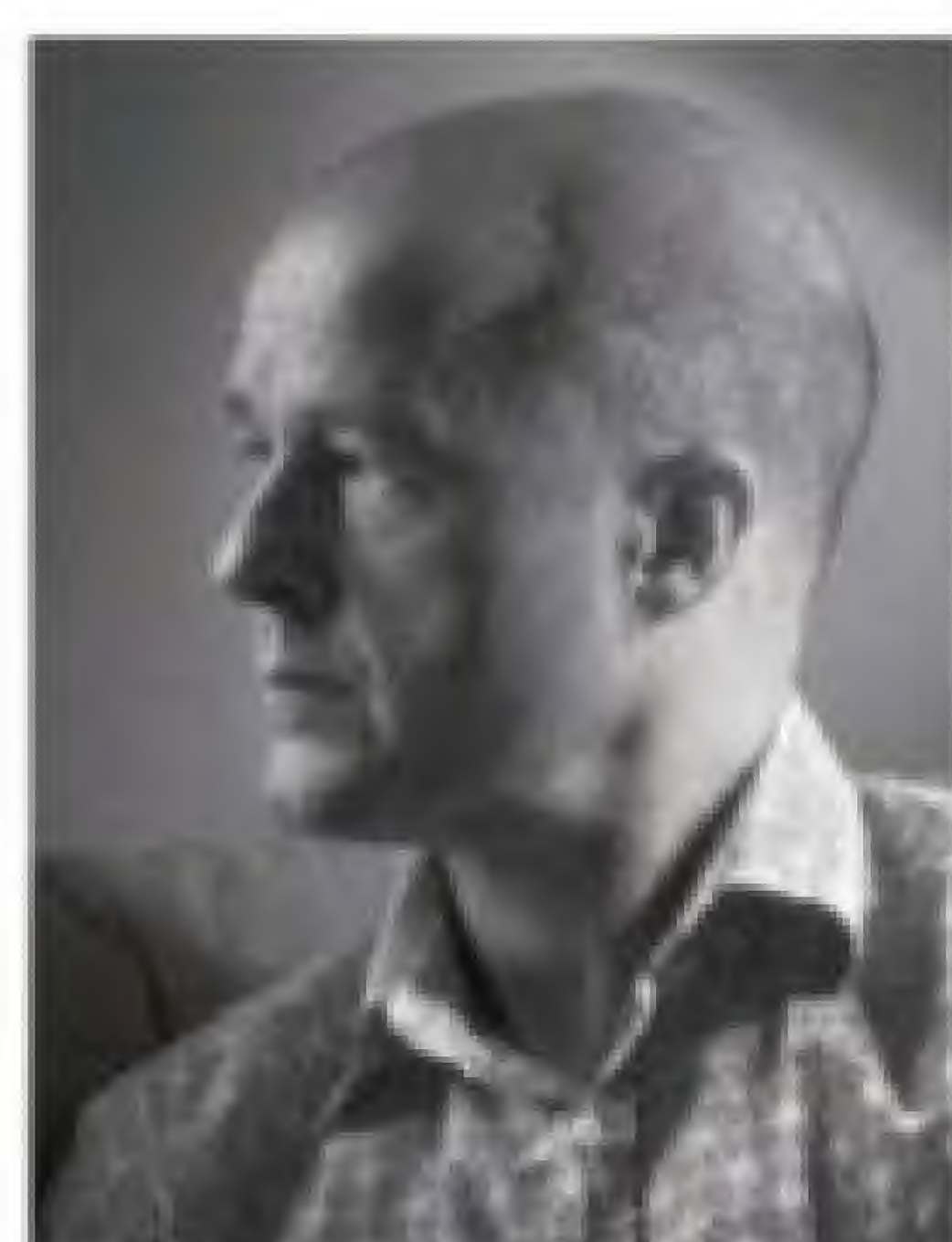
Images can be shot using window light and something as simple as MDF or card as a background. You can even just use your kitchen table. It really is one of the simplest and easiest things to do. You have lights all over your home and at times I've even lit a subject using torches and candlelight.

I rarely use flash because I like to see where the shadows are falling. American photographer Diane Arbus famously said that she hated using flash (although it's often present within her work) because at the moment of exposure you are essentially blind. The mirror goes up, the flash goes off, but you don't actually see the subject and you don't see where the shadows are – and shadows can make or break an image. So if you're taking still-life photographs, tungsten lights are preferable. You can use something as simple as an Anglepoise lamp.

I find that people are always interested in roses and things that are 'vintage', to use the buzzword. I'm surprised that people like the same subjects as I do because I always assume that it's only me who likes such old tatty things. I have a studio full of this kind of stuff, which is overflowing, and if anyone saw it they'd be horrified. **AP**

Andrew Sanderson was talking to Oliver Atwell

Andrew Sanderson explains how he took this simple still-life shot of flowers in a jar and how setting up your own makeshift studio can lead to great results



ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques

I TAKE a lot of photographs of still-life subjects, and many of my images are of objects that I've found because I've liked their particular character or shape. More often than not I've been attracted by an arrangement of shapes or light and shadow. However, this image is a little different because it is obviously set-up.

I used to live above an old antiques shop. In the cellar there was a workshop and within that I discovered an old jam jar that had been used to store paint. If you look at the image carefully, you can see some dried paint that has dribbled down the side. There was something about this jar that I really fell in love with and I knew I had to photograph it. I took it to the studio and, as is often the case, it sat around for years before I actually got round to doing anything with it.

At some point I began producing a series of images that involved me making a frame out of an old drawer with dark blue lining paper in the bottom. You can see that, behind the flowers, the paper is torn a little in the corners. I fastened the drawer to the wall and in some versions (and I probably shouldn't say this) you can just spot a not-so-expertly retouched area in the top centre of the picture where I've removed the screw that is holding it to the wall.

Once I had the drawer on the wall, I realised that I could use it as a miniature controlled environment to present a range of photographic subjects. I thought of it as a kind of discipline where I could produce a series of images within this limited space. When you put restrictions on yourself like this, you force yourself to think. It takes you off into areas that you may not have otherwise discovered.

I had one large tungsten light and I attempted a range of images with different objects. The picture you see here is actually the first one I did. I took one shot and that was enough. It's a popular image and one that people often point to.

Flowers are always lovely to photograph. There's something about the tonality in them that's really fantastic and endlessly rewarding. In this image, the dark tones in the wood and the lining paper in the back



If you would like to read more about paper negatives, Andrew's book *Paper Negative Photography* is available from www.blurb.com, price £15





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The aperture range is: f/5.6 to f/22, Elements/groups: 9/6. Apparently, the 6mm Fisheye-Nikkor was originally produced as a survey lens for the National Arctic Survey to take pictures of the whole sky and cloud formations unhindered. First production: January 1969. Our research suggests that serial numbers began with 656001 and that 191 were produced (excluding five prototypes); this example is number 656091. We have never offered one of these for sale before and are exceptionally fortunate to have sourced it. The lens is complete with caps and finder (also with cap). MINT- £30,000



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Wildlife

The Amateur Photographer Masterclass with **Luke Massey**

Three AP readers join wildlife photographer **Luke Massey** at the UK Wolf Conservation Trust's centre in leafy Berkshire to learn the secrets of capturing these beautiful, enigmatic and oft-misunderstood creatures. **Gill Mullins** reports



BRITISH wolves were hunted to extinction in the 1760s after centuries of persecution, their reputations unfairly tarnished with myths of savagery and man eating. The last wolf on these islands may have died hundreds of years ago, yet their sharp intelligence, sheer physical strength and beauty still fascinate us. And, of course, their presence is woven inextricably into folklore and fairy tales.

It was to dispel such myths and support wolf conservation throughout the world that the UK Wolf Conservation Trust was established by the late Roger Palmer and his wife Tsa in 1995, after many years spent keeping wolves privately. Today, the 50-acre site in Beenham, Berkshire, is

home to eight North American and European wolves, and three young Arctic wolves.

It's a first for *Masterclass* leader Luke Massey, too, as he has not yet managed to capture wolves in the wild. 'The closest I got was on a trip to photograph eagles in Estonia, when I was told of a good place to spot wolves, but I only found their tracks,' he recalls. 'They're really clever and their senses of smell and hearing are so acute that they'll know you're there and will do everything in their power to evade you.' Therefore, Luke says, captive wolves are by far the best bet for decent photo opportunities. 'They're right in front of you and, as they're used to humans, you'll see their natural behaviour.'

Massey suggests shooting both documentary-style pictures – the wolves being fed and interacting with their keepers, shots that include enclosure fencing and signage to show they are captive – as well as 'wild-looking' images. A close-up of the wolf's eye with the wire fencing visible but defocused in the foreground would be a perfect documentary shot, and behaviour such as howling is always good to capture, he explains.

Wrapped up against the chill November air, we leave the warmth of the on-site café to enjoy our encounter. The wolves have been hand-reared, making them especially sociable and accepting of people, including (thank goodness) photographers.



TONY MEARMAN

UNDERSTANDING BEHAVIOUR

WHETHER you're a professional or an amateur, one of the most important things you can do before any animal shoot is your research. 'It helps you understand different behaviours, so you can anticipate what the animals are going to do and therefore you don't miss the action,' says Massey. When one wolf howls, for example, it won't be too long before they're all joining in, so a first distant howl is your cue to frame your shot.

Massey also strongly recommends taking time to observe your subjects and their surroundings before you even train your lens on them. 'It's what I always do,' he says, 'and it's so important when it's new to you. Captive animals have a real routine, and expected behaviours you can start

to recognise. Taking in your surroundings is very important, too, as it gives you the chance to scope out what shots you want. There is a hill in the Beenham pack's enclosure opposite the viewing platform, which gives us the opportunity to shoot at the animals' level with no fences to get in the way and with a good background of trees.

'Also, if you were tracking a wolf through your lens for a naturalistic shot and it suddenly moved against a fence background, you'd be stuck. However, if you've already done a recce and have an idea of the backgrounds, you'd know when the last point would come at which you could get a good picture. So take stock – otherwise you're just taking snaps.'

This image by Tony Mearman shows how spending time studying your subjects will allow you to previsualise your images and capture moments that could otherwise be lost

Your AP Expert... Luke Massey



Luke Massey's childhood obsession with wildlife has developed into a career as a wildlife photographer and cameraman. His passion to

show people the natural world and the problems nature faces has driven him forward in his work. Luke has recently been part of the 2020Vision project and has worked for the world-renowned BBC Natural History Unit. He is available for talks around the country and is starting to run workshops in the UK and abroad. To see more of his images, visit www.lmasseyimages.com

'Wolves are clever and their senses of smell and hearing are so acute that they'll know you're there and do everything to evade you'

Emily Kearns



Emily is an all-round photographer, trying her hand at many genres, including portraiture and wildlife. She shoots using a Nikon D90 with 17-50mm and 55-200mm lenses. 'It was a great day and a lot of fun,' she says.

Michael Kiely



Michael enjoys all forms of photography, but has a particular passion for wildlife subjects. He shoots using a Canon EOS 60D with a 70-200mm lens. 'Luke is a clear and patient teacher,' he says. 'It was a very informative experience.'

Tony Mearman



Tony is the chairman of Wokingham & East Berkshire Camera Club. He uses a Canon EOS 7D with 15-85mm, 70-200mm and 100-400mm lenses. 'I enjoyed the day so much and received a lot of helpful tips,' he says.



MICHAEL KIELY

FRAMING AND COMPOSITION

WITH wildlife imagery, the general principle is to shoot from the animal's eye level. This gives you access to their world and creates a more intimate feel. Wolves have amazingly emotive eyes, so a close-up portrait will make a compelling picture – in any case, eyes will be a natural point of focus, and must be as sharp as possible for the best results. If you can get the nose in focus, too, even better. Given a wolf's long face and powerful jaws, portrait format works well for close-ups.

One trick that succeeds on the day is to hold the wolves' lunch – pieces of raw chicken – high against the fence so they have to stand on their hind legs to reach it, giving us the perfect opportunity to photograph them face-to-face. It must be said, these hand-reared animals take the meat so carefully, almost gracefully, from their keeper's hands.

'Compose your shot according to the Rule of Thirds by imagining a noughts-and-

crosses grid in the viewfinder, and place your subject(s) at one of the four intersecting points on the grid,' says Massey. 'This will give space for them to "look" into the rest of the frame, generally creating a far more inviting image for the viewer than one with your subject dead centre.'



EMILY KEARNS

The eyes are in focus in Emily Kearns' image, producing a strong, emotive photograph



While the wolf's profile is strong, the shot is lost as the eyes are not in focus

GILL MULLINS

As the eyes are the focal point, they must be pin-sharp. Michael Kiely's shot is a great example of how to get it right



UK Wolf Conservation Trust

Location UK Wolf Centre, Butlers Farm, Beenham, Reading, Berkshire RG7 5NT
Tel: 0118 971 3330

Aim of the Trust The Trust works for the protection and conservation of wild wolves and their habitats, with a strong emphasis on education, awareness and fundraising for wolf-conservation projects around the world

How to visit Visits are for members only and by appointment, with the exception of three annual open days, plus wolf 'encounter experiences' and autumn/winter photographic days, when the itinerary includes a two-hour 'wolf walk' through the beautiful Berkshire countryside with some of the Trust's 'ambassador' wolves and their keepers, plus the opportunity to photograph all the wolves in the centre. On any type of visit, dogs are not allowed, and neither are umbrellas, tripods/monopods (which frighten the wolves) or fur or fur-trimmed clothing, real or fake

Admission charges Photographic days are £100 per person, Arctic wolf encounters are £120, and membership of the Trust costs £100 per year

Additional information Website: www.ukwolf.org



EMILY KEARNS

LENS CHOICE

FOR THIS type of work, a zoom is a better choice than a prime lens, as it gives more shooting flexibility. Massey uses his 70-200mm all day, and a 100-400mm like the lens reader Tony Mearman is using is a great option for captive animals. However, a focal length capability of 400mm or 500mm would probably be necessary in the wild, when you would be much further

away from your subjects. A wideangle setting is great for portraits, close-ups and contextual scene setting, while telephoto lengths are ideal for defocused backgrounds and longer distance shots – such as those we take from the viewing platform over the Beenham pack's enclosure.

You can also use a telephoto for panning shots, capturing a moving subject sharply

TONY MEARMAN



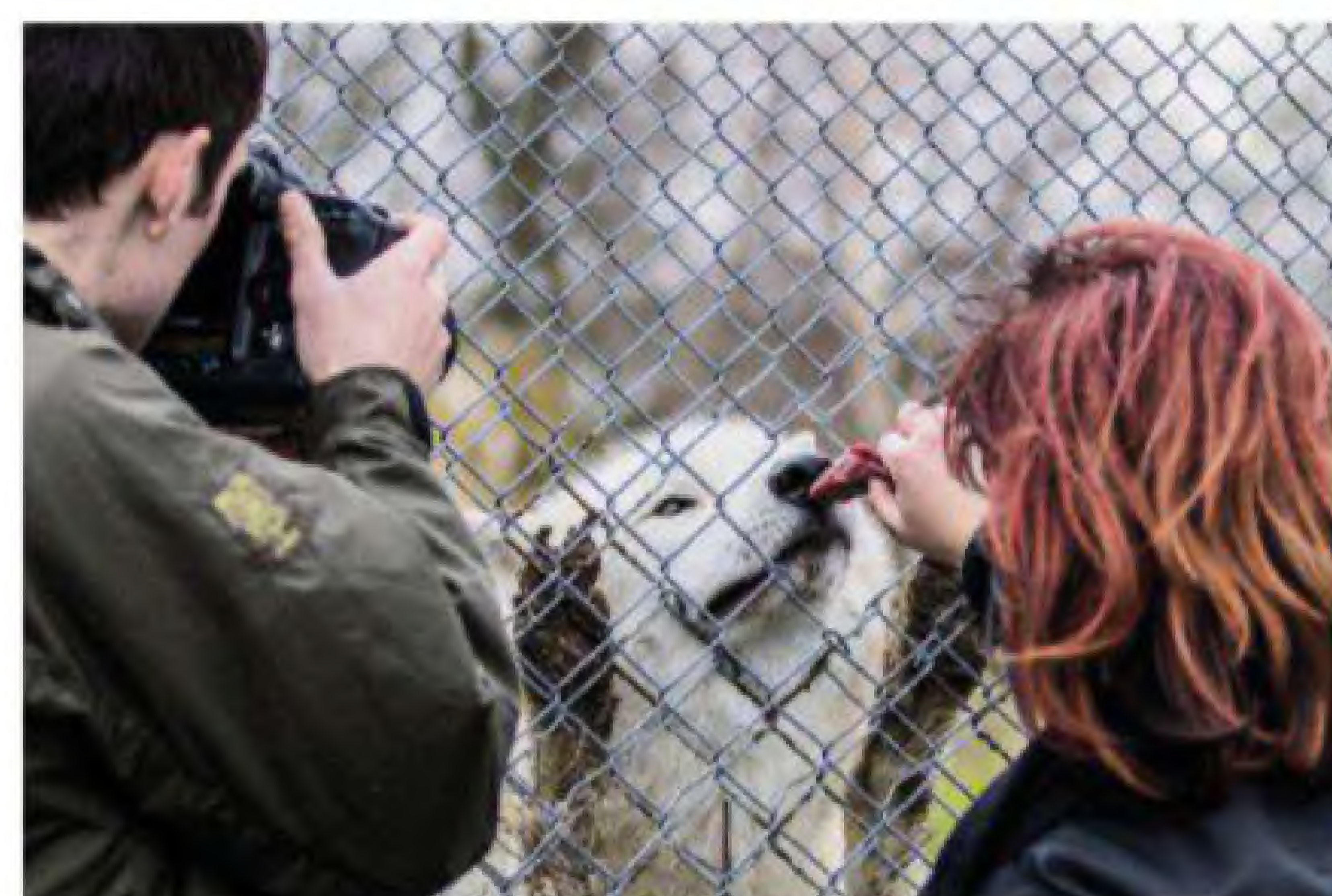
CAMERA SETTING

FOR THIS type of work, it's better to use manual focus rather than auto, as complete control over your shutter speed and aperture will allow you to experiment more. 'Getting to grips with manual mode may seem daunting to begin with, but once you have mastered it, it can be a brilliant tool,' says Massey. Plus, he adds, when you're shooting through fencing as we are at the Trust, you don't want AF locking onto the fence or locking onto the background.

As for aperture, Massey suggests trying around f/2.8 so the background is nicely defocused. If you have a depth of field preview button, use it before taking the shot to ensure you are happy with the effect. The wire fencing enclosing

'When you're more sure of the animal's behavioural patterns, you can try something different'

the wolves has small holes cut into it for shooting through, but it's also possible to shoot through the regular small gaps in the fencing by getting right up to them with your lens. Conversely, you might want to retain the wire, defocused, in the foreground to establish that you are



MICHAEL KEARNS

photographing a captive animal.

To maximise their shooting chances, Massey suggests the readers try auto ISO. 'I started using it recently after missing a couple of shots because my ISO was on the wrong setting. It's one less thing to worry about,' he says. 'Set it within limits

Above: It's possible to attract a wolf to the fence by asking a handler to tempt it with a small piece of meat



Each lens can offer its own virtues. Here we see that Tony Mearman has used a 100-400mm zoom lens to keep his distance and create a strong profile of the wolf

against a blurred background (the darker the better, with trees being ideal), to create a feeling of speed. With your feet still and swivelling your upper body from the hips, track the wolf as it approaches, then depress the shutter and continue to track it as it runs past, using a slow shutter speed, such as 1/60sec, to keep the eye and head sharp throughout, but blurring movement in the

legs and creating a stylistically streaked background. However, this proves difficult to manage when shooting through the fencing, and on the day we can't quite get the angles right from the viewing platform.

However, static shots on the ground are easier to manage and we wait for the wolves to move into the frame to get successful images of movement.



LUKE MASSEY

Would you like to take part?

EVERY month we invite three to five AP readers to join one of our four experts on a free assignment over the course of a day. The experts are **Tom Mackie** (landscapes), **Cathal McNaughton** (documentary and photo essays), **Annabel Williams** (location portraiture) and **Luke Massey** (wildlife). Our next *Masterclass* will be confirmed soon on our website. If you would like to take part, visit www.amateurphotographer.co.uk/masterclass for details of how to apply. Please remember to state which *Masterclass* you would like to attend and make sure you include your name, address, email address, daytime telephone number, some words about your work and three or four of your images.



EMILY KEARNS

Above: By including the defocused wire in the shot Emily Kearns makes it clear that we are seeing a captive wolf

your camera is happy with – I choose a minimum of ISO 250 and a maximum of 1600 – and then you can dial in your shutter speed knowing the ISO will change automatically.'

Whatever you want to do, Massey advises trying out techniques in your back



MICHAEL WELLY

garden or local park, with readily available subjects such as pets or pigeons, so you are used to your camera's capabilities and settings before you concentrate on more esoteric subjects such as wolves. 'With captive animals, you can afford to be a bit more experimental, but even so, if you're

going somewhere for the first time, keep to standard shots. Then, when you're more sure of what you're doing and of the animal's behavioural patterns, you can try something different, whether that's using slower shutter speeds, wider angles or panning shots.'

Left: Using auto ISO means that no matter what shutter speed you use to capture the action, your ISO will change automatically



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Clive Smith Bath

Clive is an avid explorer of the great outdoors and, as such, has developed a keen interest in landscape photography. Having enjoyed taking pictures ever since he received a camera as a Christmas present at the age

of 12, Clive now works on photographing his village for the cover of the parish magazine. 'I just love the feeling when all the elements come together to capture that decisive moment,' he says.

Loch Leven

1 The portrait format of this image allows for near-perfect framing of the boat and mast
Nikon D200, 18-200mm, 1/30sec at f/8, ISO 100

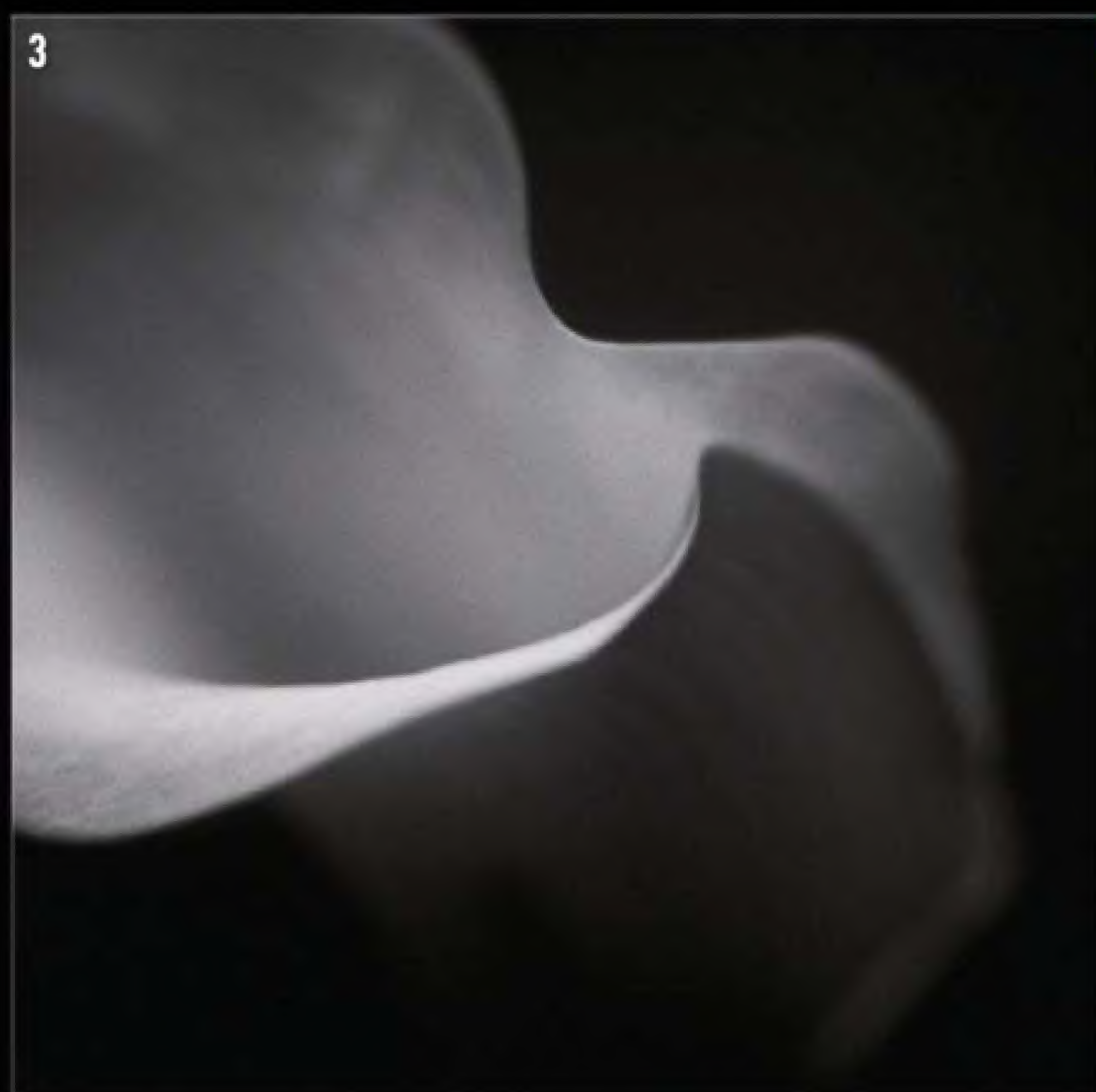


Loch Ard

2 The boats are compositionally great, but it's the feeling of depth that really makes this shot come alive
Nikon D200, 18-200mm, 1/125sec at f/8, ISO 200, grey grad, tripod

Rannock Moor

3 The autumn colours work well against the dramatic sky here
Nikon D200, 10-24mm, 1/30sec at f/8, ISO 100, grey grad, polariser, tripod



**EDITOR'S
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Finding inspiration in everyday objects is an art in itself, and Glenn has certainly developed an eye for creating intrigue out of the mundane – *Debbi Allen deputy editor*

Glenn Taylor Lancashire

Business process analyst Glenn first became interested in photography in the 1980s, after reading a number of magazines and subsequently using the darkrooms at school. Glenn adopts a simple approach to photography, relying on the limited settings of the Holga 120N – a camera that is popular with Lomographers. He is always on the look-out for subjects that suit the Holga and finds many of them at home, with his kitchen table being one of his favourite photographic locations.

Sunflower
1 This photo was achieved using natural light from Glenn's patio windows
Holga 120N, 60mm, Ilford HP5 ISO 400, filters

Pears
2 Glenn carefully controlled the lighting conditions for this intriguing image
Holga 120N, 60mm, Ilford HP5 ISO 400, filters



Lily

3 The light and shadow play well off the intriguing shapes here
Holga 120N, 60mm, Ilford HP5 ISO 400, filters

Mushroom

4 Here, Glenn puts an inventive spin on an ostensibly unremarkable subject
Holga 120N, 60mm, Ilford HP5 ISO 400, filters

Dandelion

5 The backlighting effect is what makes this ethereal image work
Holga 120N, 60mm, Ilford HP5 ISO 400, filters

Pair of pears

6 This compositionally interesting image is typical of Glenn's unique style
Holga 120N, 60mm, Ilford HP5 ISO 400, filters

5



6





Arnel... 1
1 With this sophisticated shot, Jodanna aimed to evoke a classic fashion aesthetic
Nikon D7000, 18-105mm, 1/80sec at f/7.1, ISO 100

Arnel... 2
2 This image from a fashion editorial test shoot exhibits some great use of light and shadow
Nikon D7000, 18-105mm, 1/80sec at f/7.1, ISO 100

White swan
3 Jodanna employed several techniques to give this photo its dream-like quality
Nikon D7000, 50mm, 1/125sec at f/3.2, ISO 100, vaseline over lens



Jodanna Bird Gloucestershire

When Jodanna attended art college, she was introduced to photography as a specialist subject. 'I became inspired by every aspect of the photographic process,' she says. 'I got a DSLR for my 18th birthday and have never looked back!' In the future, Jodanna hopes to transfer her enthusiasm for fine-art projects to the commercial world. 'I would like to prove that fine art is an invaluable source of inspiration for any photographer,' she says. To see more of her images, visit her website at www.jodannabirdphotography.com.

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AP expert guide to...

The Zone System

Michael Freeman takes a look at **Ansel Adams** and **Fred Archer's** famed Zone System and explains how it can apply to photography in the digital age

I DON'T know whether it's a desire to bring back some craftsmanship, or just nostalgia, but the Zone System has a new following among digital photographers. The system was invented by Ansel Adams and Fred Archer in the 1930s as a way of coordinating exposure and printing for high-quality black & white photography. The key concept, which remains valuable even with digital processing, is the division of the tonal range of a scene into ten zones. There are variations of the system that use nine and 11 zones, but we don't need to go into those here.

Photographing by the Zone System involves three actions. The first is to form a mental picture of how the final print should look in terms of brightness and contrast. The second is placement, meaning a decision

is made as to which tone in the scene will be placed in which zone – in other words, assigning it a brightness level. By placing one tone in one zone, the other tones in the scene will naturally fall in other zones. The third action is to adjust how tones will fall by varying the combination of exposure and development, which is essentially contrast control. Reducing development time for a black & white negative or weakening the solution makes the image lighter and less contrasty, while increasing the development time or strengthening the solution makes the image darker and more contrasty. So, for example, if a scene is contrasty (we would now say a high dynamic range image), you could increase the exposure and reduce the development.

Contrast control is a very different matter

While Ansel Adams and Fred Archer's Zone System was designed way back in the 1930s, it still has relevance in our digital age

in these digital days, especially if you shoot raw files, as most photographers do. The tools available are exceptional, and it's arguable that they make the Zone System irrelevant. However, as a way of looking and thinking about light and tonal values, this system has probably never been bettered. The zones themselves mean something deeper than just a technical description of the scale of contrast within a scene. Adams certainly believed that the zones were a way of seeing, and that each zone had a special character. He even had a hierarchy of importance, with Zones III (textured shadow), V (midtone) and VII (textured brights) the linchpins of the system. To get the most from the Zone System, it is important first to study these descriptions [see page 34].



What survives from the Zone System that is of lasting value is the description of the zones, and what they mean perceptually and conceptually. The three zones that Adams regarded as linchpins have special significance because they mark key points on the scale. Zone V is the midtone. Metering and exposing for this zone gives a 50% brightness in the image. It is also where the human visual system perceives the maximum information. Zone III is the darkest tone that still retains full shadow detail, while Zone VII is the lightest tone to hold full detail. Below Zone III and above Zone VII texture and detail begin to be swallowed up by darkness and brightness respectively, with detail hinted at rather than delivering full visual information.

A broader way of looking at the scale is to say that from Zone III to Zone VII is textured, while at either end it is predominantly tonal. All the essential information detail will be in the central five zones on a ten-zone scale. This does not, however, make the tonal zones (0 to II and VIII to IX) unimportant for exposure decisions. Most images benefit in appearance when they just touch pure black and pure white at either end of the histogram. This is why in digital post-processing one of the most basic steps is to set the black and white points using the sliders in the histogram. In Zone System terminology, this means that Zones 0 and IX (on the ten-zone scale) are just reached but not included. The zones just outside the 'textured' limits (Zones II and VIII) can also be significant in images where you want to hint at detail in some area rather than fully reveal it. See right for some examples, in colour, of each zone

So, how relevant is the Zone System for digital shooting, and indeed for shooting in colour? The answer is that as a practical way of controlling contrast, as originally conceived by Ansel Adams, there are several better ways of adjusting individual tones in a photograph, from manipulating a simple curve to using local tonemapping (as used in Photoshop's Shadows/Highlights tool), to the strikingly efficient method of converting to black & white by Channel Mixing (as in Photoshop's Black & White tool). Add in localised adjustment in a raw converter and you have infinite control over tones, to a degree never dreamt of during the days of film. And yes, if you let loose all these possibilities on an image, the result can be completely unrealistic – which nudges me towards what I think the strong point of the System really is.

Where the Zone System remains as strong and as relevant as ever is as a way of thinking about light and as a way of analysing scenes. Ansel Adams' ten-zone division is perceptually spot-on, because each of the zones refers to a brightness level that triggers a particular response in the human vision system. As you can see from the list of zones [page 34], and from the examples shown here, there is a tight and meaningful description for each zone. Every one of them makes sense, and represents a tone that we can understand and respond to. **AP**

Zone 0 Black point

As with Zone IX at the other end of the scale, some people avoid even the smallest part reaching Zone 0, but more often it is used to ensure good contrast and a 'punch' to the lower end. In short, Zone 0 equals the black point. In this image, just the darkest part of the arrowed shadow is clipped

Nikon D3, 28mm, 1sec at f/19, ISO 100



Zone I Almost solid

For some photographers this zone is the black point, meaning even more 'punch' to the overall appearance of the image. To show this comparison, here is the same image with the black point moved in further. Now all the arrowed deep shadows are solid. The effect is subtle, particularly on a book's printed page

Nikon D3, 28mm, 1sec at f/22, ISO 100



Zone IV Open shadow

This zone is often an alternative to Zone III, but the difference is that the shadows here feel very open. It is still darker than the average midtone, but only by 1 stop

Sinar Handy 4x5, 65mm, 1/15sec at f/16, ISO 100

Zone VII Highlight detail

Zone VII is the highlight equivalent of textured shadow, Zone III, and with the same general qualities of having full textural detail while being very much part of the highlights

Sinar Handy 4x5, 65mm, 1/6sec at f/22, ISO 100



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Zone II



Zone II Hint of detail

This is the standard zone into which to place areas that show full detail but yet are still distinctly in shadow and 2 stops darker than an average midtone. This is a typical case of a shadowed area of a portrait taken in sunlight of a person with slightly dark skin

Nikon F3, 180mm, 1/60sec at f/11, ISO 100

Zone III

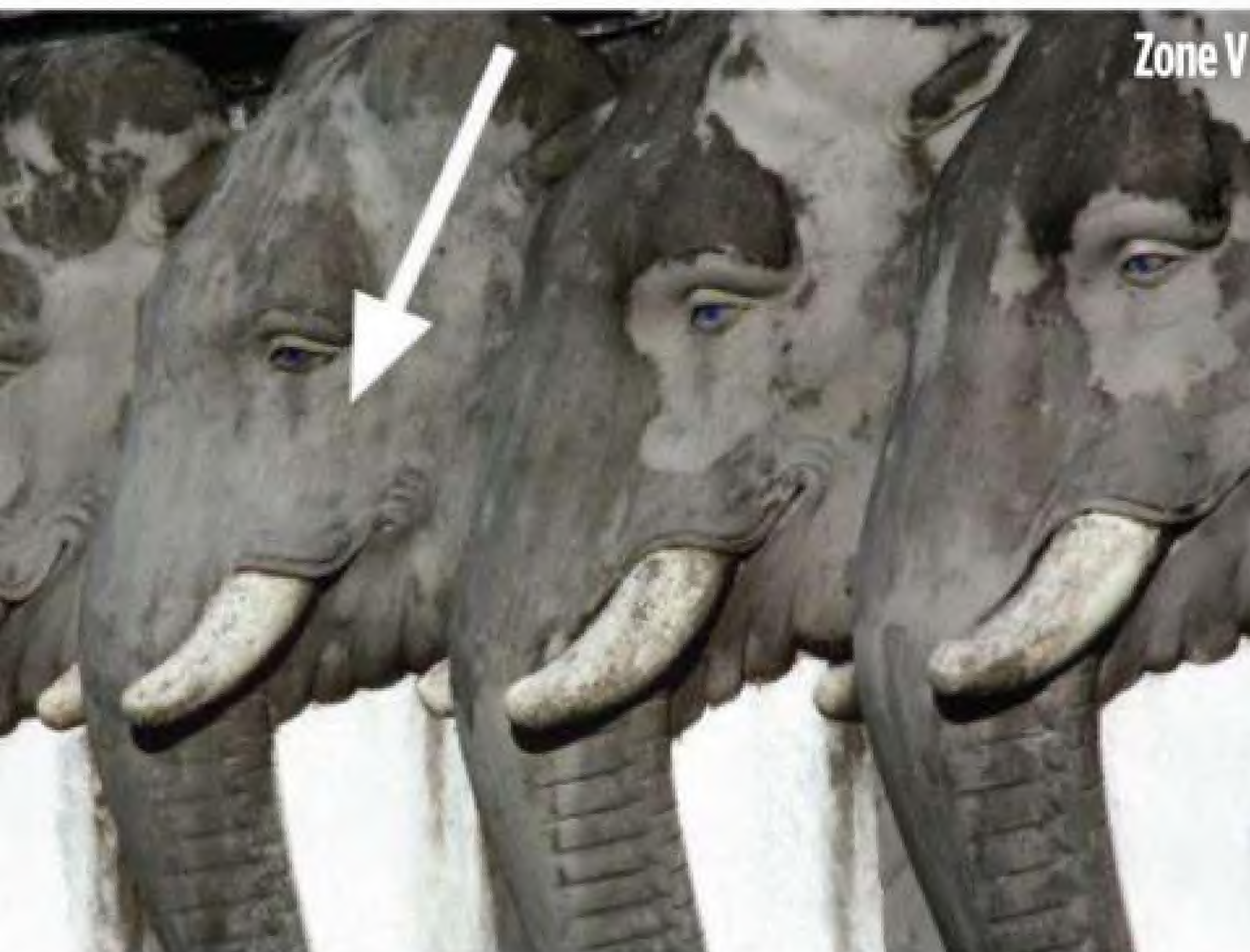


Zone III Shadow detail

In this view looking down on buildings in the old city of Bruges, Belgium, on a bright, clear day, the overall aim was to have rich, saturated colours for the sunlit rooftops, which called for a less than typical exposure. This in turn made the dark shadowed areas in the narrow street important so they hold at just a hint of detail

Nikon F3, 300mm, 1/125sec at f/16, ISO 100

Zone V



Zone V Midtone

This is the default for all meters, and in a sense the default for the human eye and brain. What this means is that if the surface you are thinking about has no reason to be lighter (such as a white cloud), or darker (such as a black cat), then Zone V is the default

Nikon F3, 400mm, 1/125sec at f/8, ISO 100

Zone VI

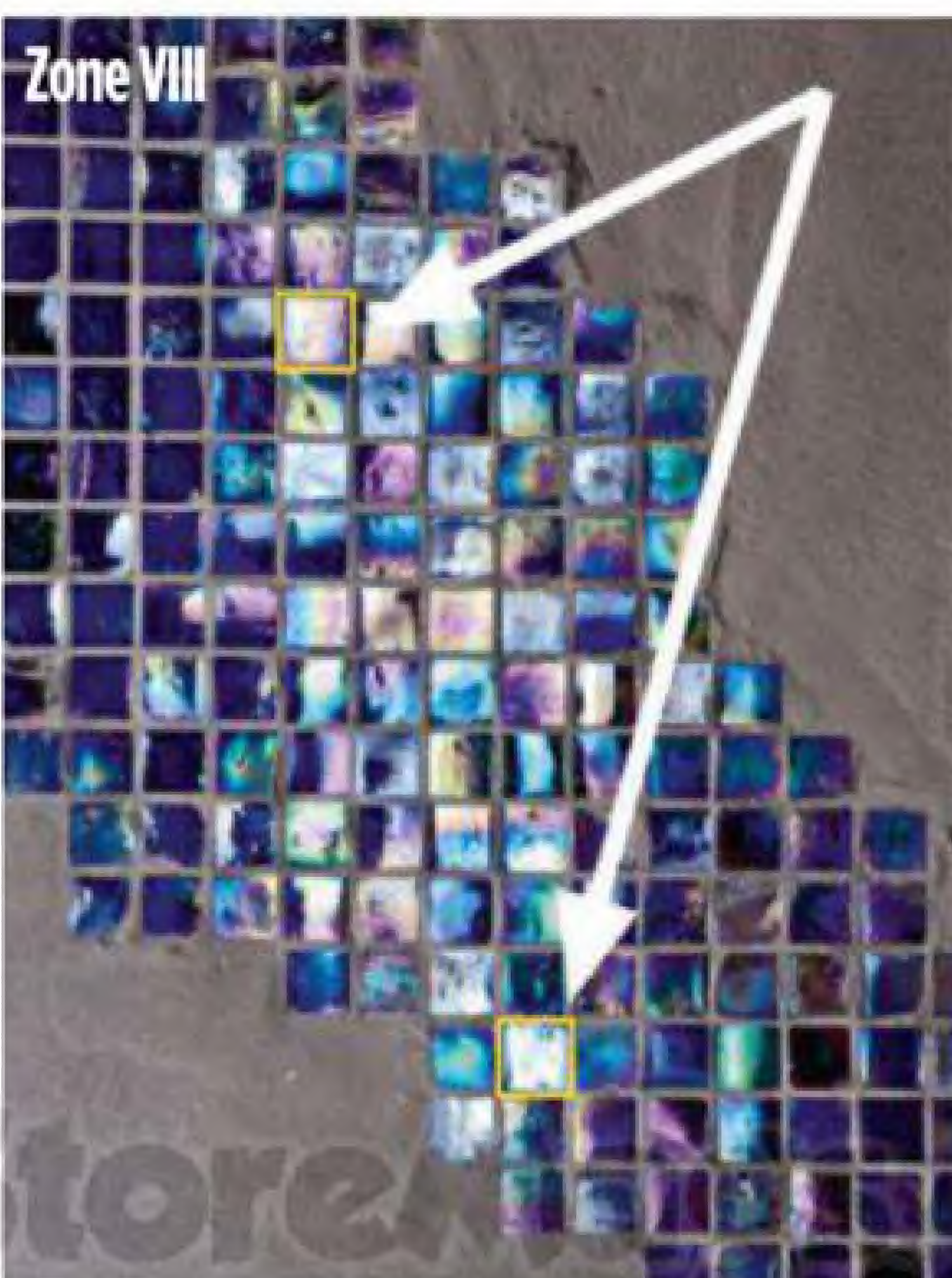


Zone VI Bright

This zone is lighter than average without getting close to the sense of being a highlight. Caucasian skin, as here, is usually well suited to Zone VI – in other words, 1 stop brighter than the meter

Nikon D4, 70mm, 1/400sec at f/3.5, ISO 400

Zone VIII



Zone VIII Brightest acceptable highlight

Here, the details are on the verge of disappearing into whiteness, but not quite. There is no clipping, but this is as bright as you would want a digital image to reach, short of small specular highlights

Nikon D3, 65mm, 5secs at f/11, ISO 100

Zone IX



Zone IX White point

There are two schools of thought for this top end of the scale, as there are for Zone 0. One holds that no part of the image should reach this clipping point, the other allows it for that extra touch of clean contrast, but only if, as here, it is confined to small specular highlights and light sources

Nikon D3, 135mm, 10secs at f/8, ISO 100

THE ZONES

The list of zones and those that will still retain levels of texture

The traditional Zone System practice is to first make your own zone scale and then use this, held in front of the scene, to be photographed. Some Zone System users prefer their zone scales to have some texture to make the tones seem more solid and recognisable. It's important not to take the division into solid tones literally. The tonal range grades smoothly, and dividing it into blocks is for convenience only. For example, Zone III (textured shadow) shades are from around 25% brightness to a little less than 40%. Finally, the zones are always easier to judge in monochrome and with a monochrome image.

Zone 0 Solid, maximum black, 0,0,0 in RGB. No detail

Zone I Almost black, as in deep shadows. No discernible texture

Zone II First hint of texture in a shadow. Mysterious, only just visible

Zone III Textured shadow. A key zone in many scenes and images. Texture and detail are clearly seen, such as the folds and weave of a dark fabric

Zone IV Typical shadow value, as in dark foliage, buildings and landscapes

Zone V Midtone. The pivotal value. Average, mid-grey, an 18% grey card. Dark skin, light foliage

Zone VI Average Caucasian skin, concrete in overcast light, shadows on snow in sunlit scenes

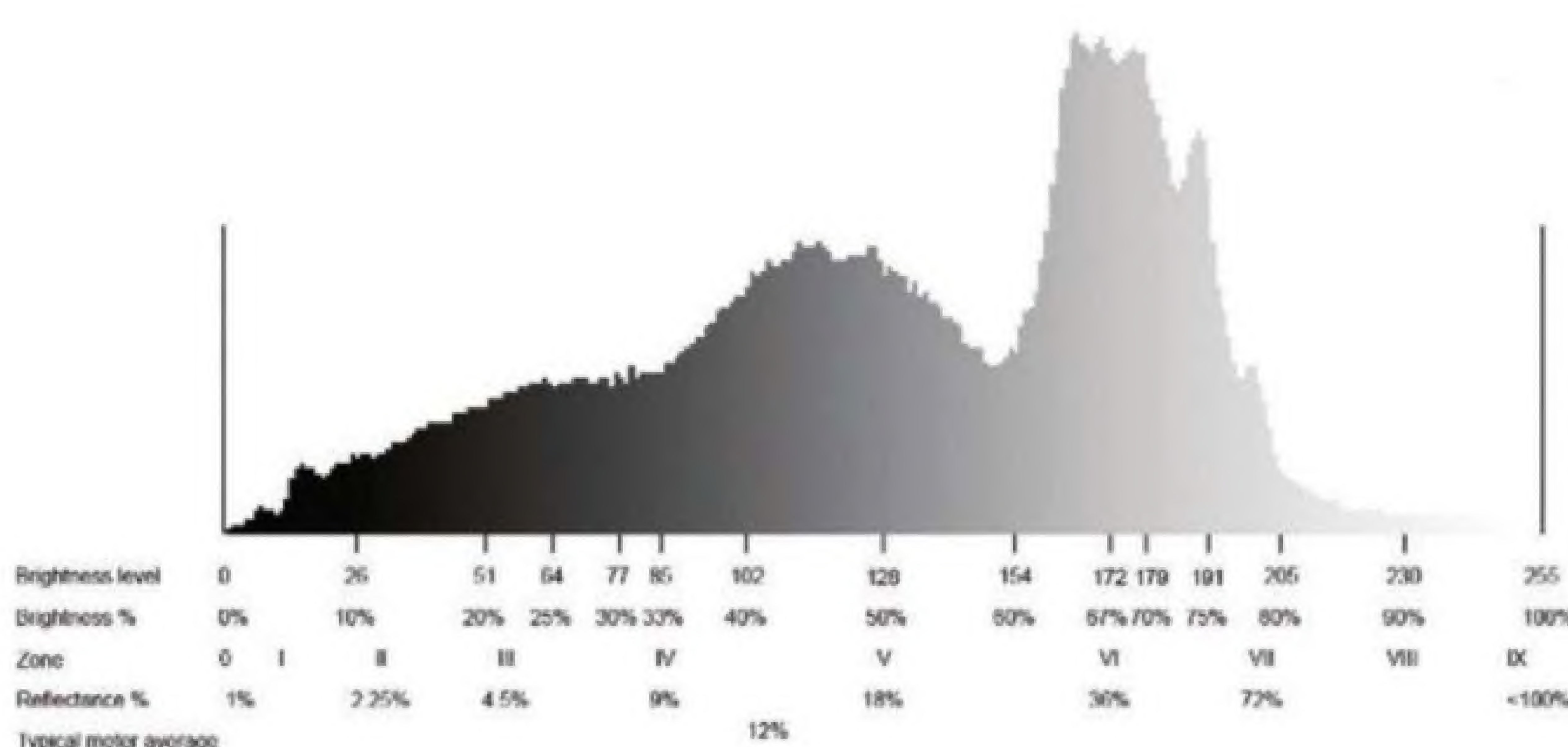
Zone VII Textured brights. Pale skin, light-toned and brightly lit concrete. Yellows, pinks and other obviously light colours

Zone VIII The last hint of texture, bright white

Zone IX Solid white, 255,255,255 in RGB. Acceptable for specular highlights only



Here we see that Zones III-VIII offer degrees of detail in the scene. This can be preferable to solid black and white tones as it still retains information and gives your images texture



ZONES AND THE HISTOGRAM

Here is how the zones (ten of them) fit on the same scale as the levels of a histogram and percentage brightness, with percentage reflectance thrown in for good measure. Each zone represents 1 f-stop, but close to the ends of the scale, left and right, these relationships become impractical. The histogram displayed is arbitrary, included simply to show the gradation of tones from black on the left to white on the right. Note that 18% reflectance is midtone, that of a standard photographic grey card, but that a typical in-camera meter average is about ½ stop less than this, at around 12%.



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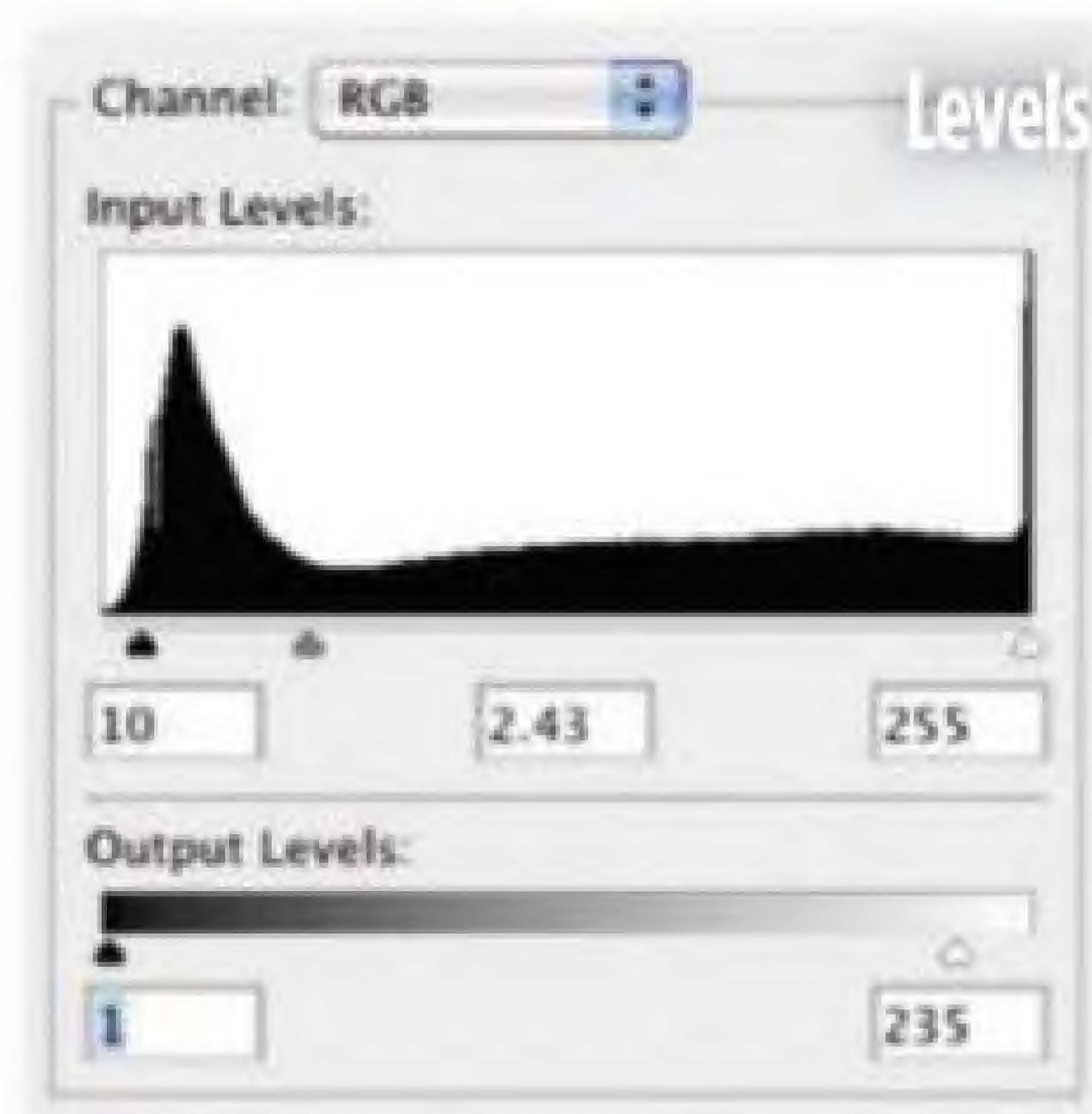
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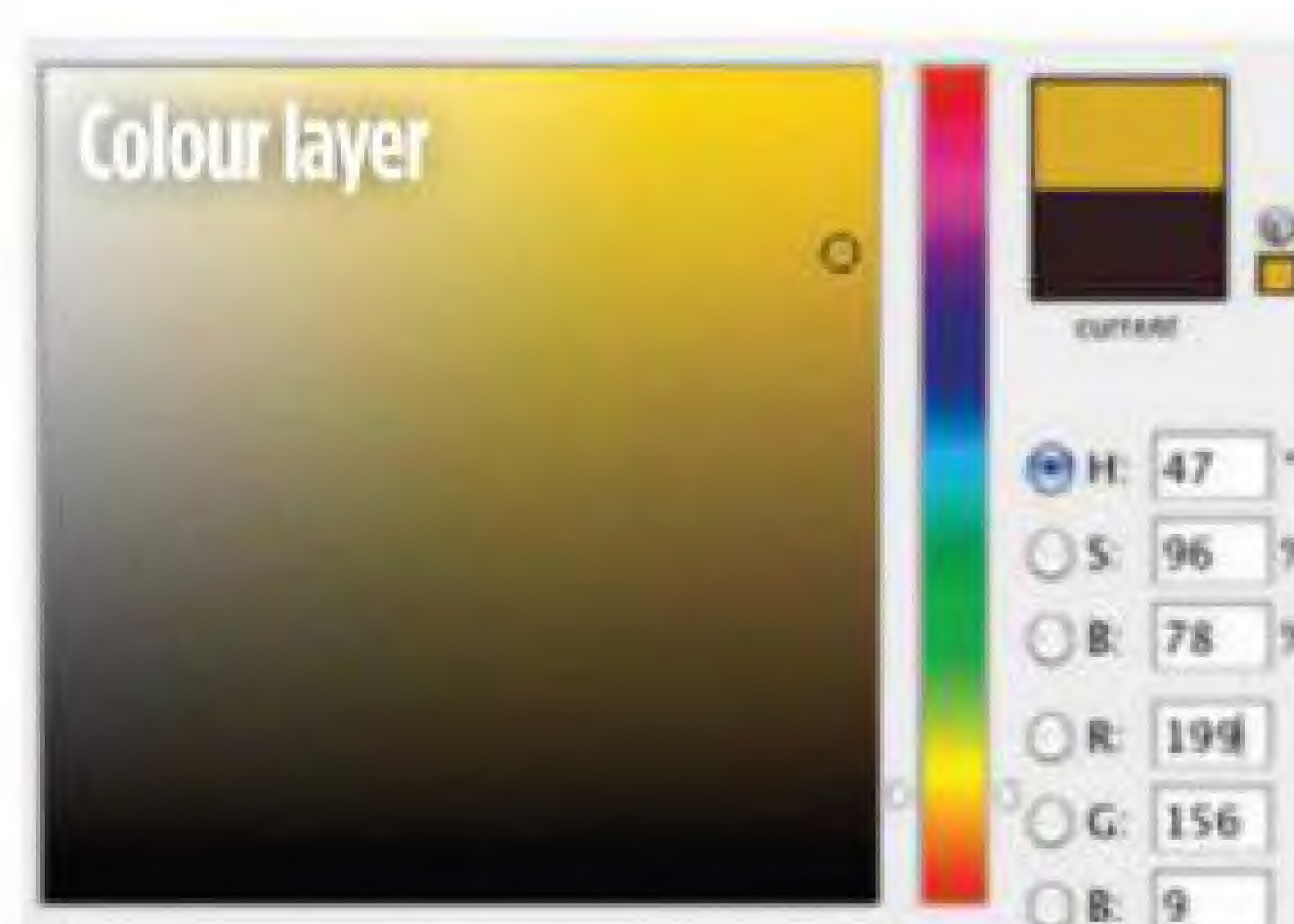
Original



After Levels



Burnt-in details



Colour layer



Faded colour



Reducing noise

Shamil Khairov Girl at the window

Nikon FM, Kodak T-Max 400

YOU REALLY cannot beat window light for portraits. I spent a fortune on studio lighting when I first started out, just so I could replicate what comes free through most windows, although artificial lighting is more flexible and controllable. This portrait by Shamil shows us just what can be done with glass and net curtains, and a little imagination. It is a lovely scene.

Shamil's exposure is a little dark, though, and with all that white around I can't help feeling that we need a more low-contrast and brighter atmosphere. My first move towards achieving that was to open Levels so I could brighten the midtones and create a greater percentage of blacks – which I then lightened to a less-black tone. I also turned down the brightness of the whites so we have a less visually demanding scene with less contrast. The difference is immediate and it creates a completely different feel to the shot.

I used the Burn tool next to pick out the details of the girl's hair, and to darken the plants and the details of the window and nets. I always use the Burn tool in Shadow mode, and nearly always at 8%.

The picture needs some warmth, and rather than making a duotone that colours the blacks I used a colour layer that colours the paper – like a stain or an old yellowed print. Using Layer>New Fill Layer>Solid Color, I selected a light orange/yellow, and then, once the layers were flattened, controlled the impact and final colour with the Hue/Saturation tool.

Shamil's image is quite grainy, and I was worried that sharpening it would emphasize this, so I added a 1-pixel Gaussian Blur that I then faded (Edit>Fade) to Darken mode, and then with the grain less prominent used a 2-pixel High Pass filter that was then faded to Overlay.

Finally, cropping in has placed the subject in a more obvious and comfortable position in the composition, and removed lots of the unnecessary periphery information.

It's a lovely scene, but when a window is actually in the picture we need to be careful of our exposure.

'Cropping has removed lots of the unnecessary periphery information'



Edited



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SIX OF THE BEST

AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Tripod alternatives

There are times when a tripod is too heavy, unaccommodating or simply not permitted, but there are plenty of other options. We round up the best alternative methods and supports

Stealth Gear Double beanbag

Street price from around £25

www.stealth-gear.com

Stealth Gear specialises in well-made, durable and waterproof outdoors products, making it a popular choice with wildlife photographers. The company has a couple of beanbag camera supports in its range, with the Double beanbag the more versatile of the two. The beanbag is large enough to support up to a professional DSLR camera with telephoto lens attached, which rests securely on the top thanks to the beanbag's non-slip material. Once filled with bird seed (or rice), the beanbag can weigh up to 5kg, so it is just as well that there is a shoulder strap to carry it comfortably.

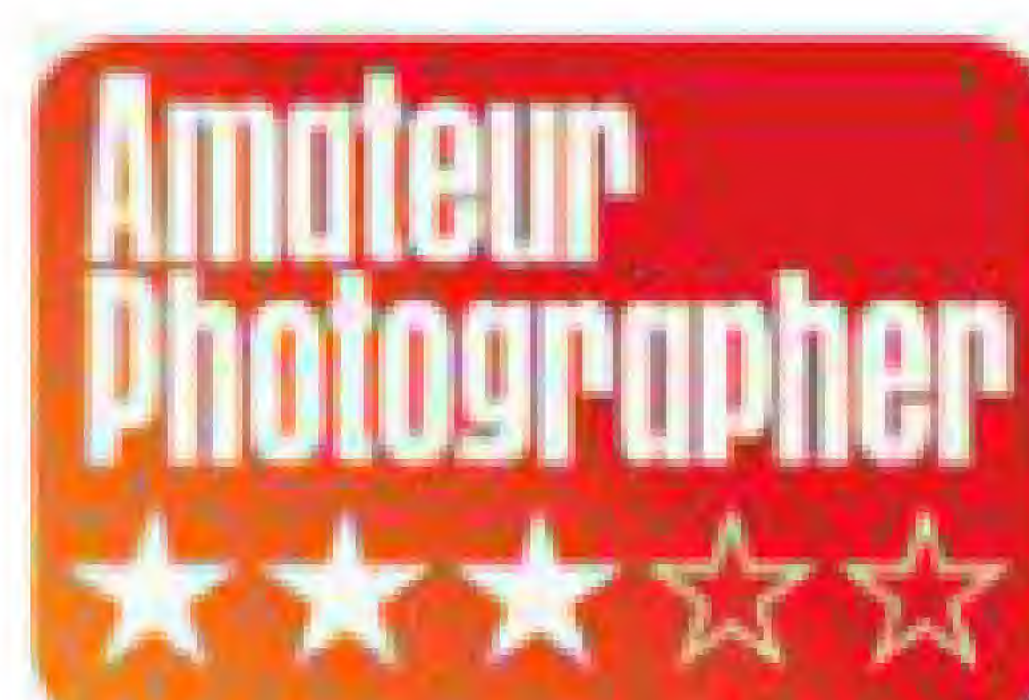


Steadepod

Street price around £13

www.steadepod.com

The SteadePod camera-steadying device is designed on the basic principle of using tension to reduce camera shake, just like the 'string monopod', where a piece of string is anchored by one's foot and then attached to the tripod bush via a 1/4in bolt. However, the SteadePod is much more intuitive than string. It attaches to a camera's tripod bush via a 1/4in thread, then its retractable, lockable cable is extended, with the foot pad easily held under one's foot or hooked to a belt. With the cable tucked away, the SteadePod is small enough to slip into a pocket. Its effectiveness depends on the focal length being used, but at 100mm and without image stabilisation, it is possible to take sharp images at 1/15sec, which in this case is roughly a 3EV stabilisation.



Delkin Devices Fat Gecko Dual Suction Mount

Street price around £50

www.delkin.com

The Delkin Devices Fat Gecko Dual Suction Mount uses suction cups to attach itself to a smooth, flat surface, such as a window or a car. Its dual-lock suction cups fix to a surface securely, and are difficult to move once in place. To make removing the device easier, there is a small tab for each cup. Versatile and precise positioning of the camera is made possible through the central column. This features two ball joints – one to adjust the direction of the column, while the other acts like a tripod head to position the camera. Delkin claims the mount will hold camera kit up to 2.7kg, such as a pro DSLR with zoom lens, but for peace of mind I would suggest fitting only an enthusiast DSLR or smaller camera.

Amateur Photographer
★★★★★

Gitzo GM2541 Ultra Light Monopod

Street price around £185

www.gitzo.co.uk

Monopods may not offer the same degree of stabilisation as a tripod, but they are lightweight and there are many situations in which one is more suitable. Gitzo has five carbon-fibre monopods in its range, with the four-section GM2541 a lightweight travel version with 12kg load capacity, which caters for most amateur users. The monopod weighs just 500g, with a maximum height of 160cm and minimum height of 53cm. There is a hardened and durable foam grip on the shaft, and Gitzo's trademark quick-twist leg locks. The rubberised foot is removable and can be replaced with various others from the range, including spikes. Most importantly, the GM2541 is built to last, and its maximum height to closed-length ratio is impressive.

Amateur Photographer
★★★★★

Joby GorillaPod Focus with ballhead X

Street price around £85 (GorillaPod Focus) and £50 (ballhead X)

www.joby.com

Each leg of the Joby GorillaPod is flexible at its joints so it can wrap around objects such as railings, branches and furniture. The Focus is the largest in the range at 30cm. Joby claims it can support a weight of up to 5kg, making it suitable for a professional SLR camera with zoom lens attached. Most tripod heads can be used with the Focus, but the company has its own ballhead X that is specifically designed for it. When placed at awkward angles, though, the head cannot support pro kit, but it will hold firm when horizontal or when used with enthusiast-level kit or smaller.

Made of aluminium, the Focus is lightweight and will slip into most kit bags. Both the Focus and ballhead X come with a 1/4in to 3/8in adapter.

Amateur Photographer
★★★★★

Manfrotto Small Hydro Kit

Street price around £150

www.manfrotto.co.uk

Manfrotto's Small Hydro Kit comprises the 386B Nano Clamp and Small Hydrostatic Arm. The clamp can carry up to 4kg, while being lightweight at 110g. Its grip range is 13–35mm, making it suitable for table edges and tubing. The clamp is supplied with a 1/4in to 3/8in thread, so it can be used with most tripod heads and lighting stands. However, the Small Hydrostatic Arm in the kit works well with the clamp. It is made of two columns with a ball joint at each end for versatile positioning. At one end a camera up to an entry-level SLR can be attached to the small head. Once positioned, all the joints of the arm can be secured simultaneously with the hydraulic lock, which is the arm's trump card.

Amateur Photographer
★★★★★

FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Sony Cyber-shot DSC-RX1

Sony's latest compact camera has an impressive 24.3-million-pixel, full-frame sensor and 35mm f/2 Carl Zeiss lens.

AP 19 January

Canon PowerShot SX50 HS

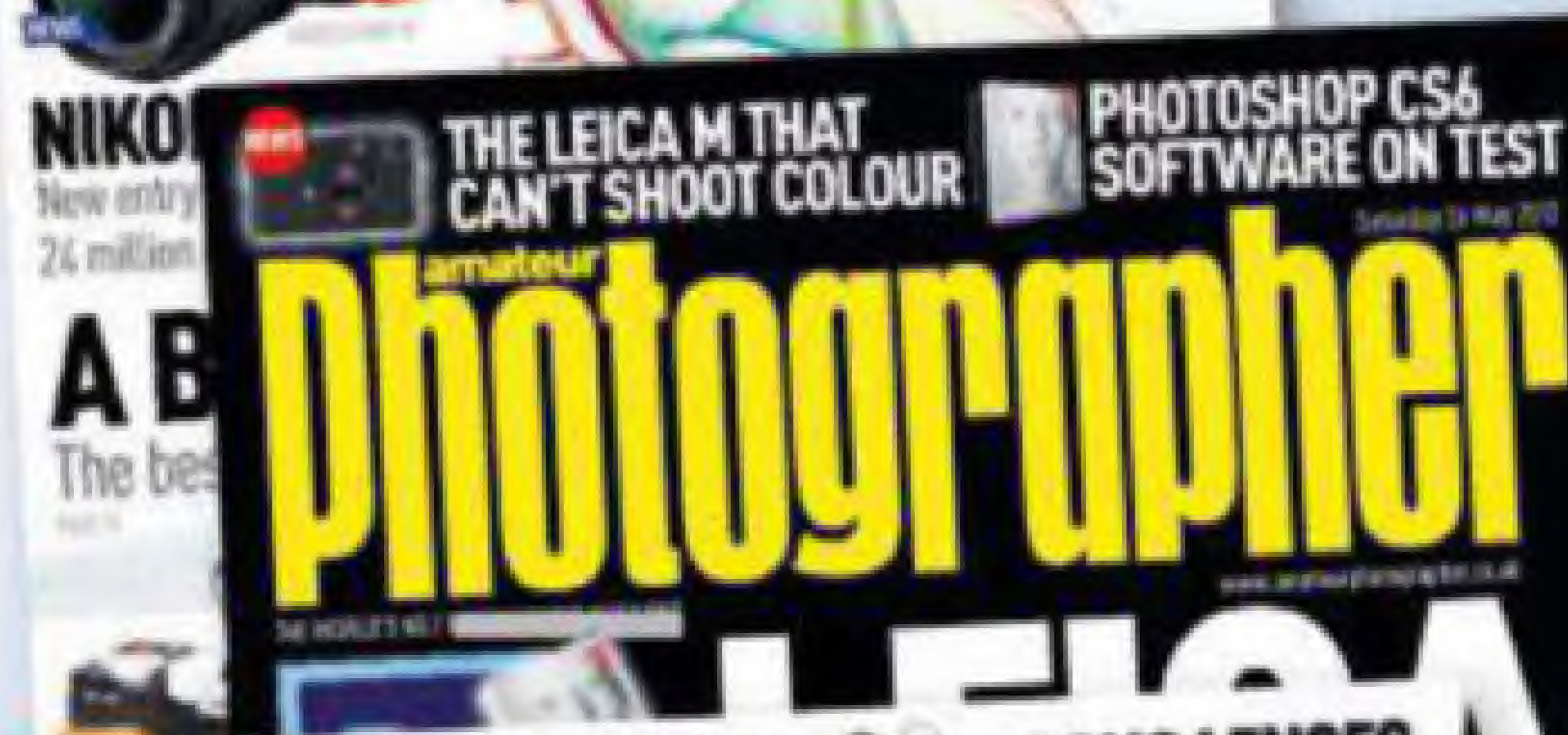
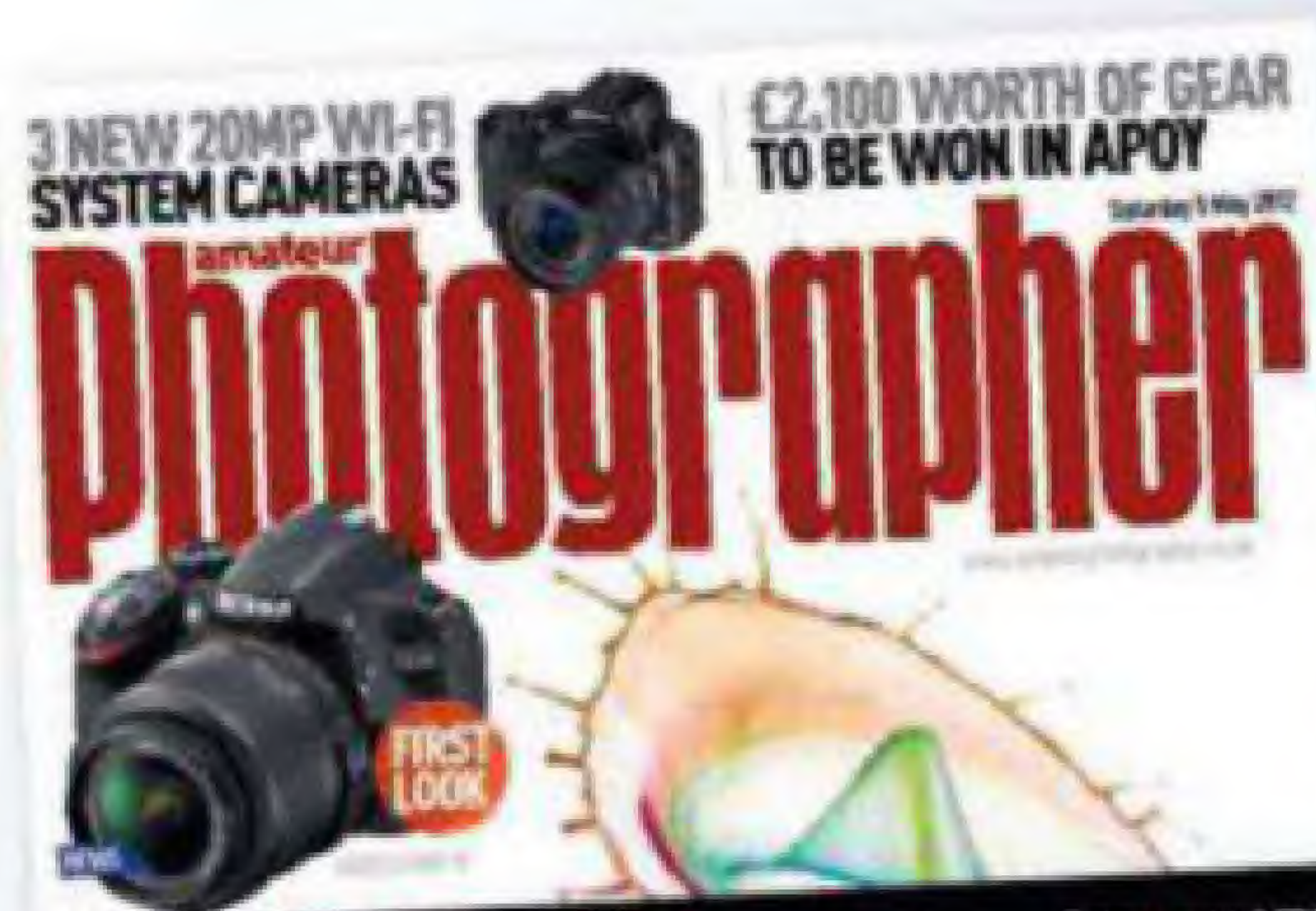
Canon's 12.1-million-pixel PowerShot model has a Digidig 5 processor, 50x ultra-wideangle zoom and Intelligent IS and Zoom frame Assist.

AP 19 January

Canon EOS 6D

We test Canon's 20.2-million-pixel, full-frame DSLR with maximum ISO of 102,400, 4.5fps continuous shooting and built-in Wi-Fi.

AP 26 January



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Pentax K-5 II

The Pentax K-5 is one of the best DSLRs with an APS-C-sized sensor that we have tested, so expectations are high for its **K-5 II** successor

Tim Coleman
Deputy technical editor



AS ITS name suggests, the Pentax K-5 II is a direct replacement for the Pentax K-5, which was tested in AP 15 January 2011. The camera received a high score in the review, and praise has been heaped on it ever since. Many photographers have claimed that it has the best overall image quality of any DSLR with an APS-C-sized sensor, so the K-5 II has a lot to live up to.

In the two years between the K-5 and K-5 II, there has been very little movement in enthusiast DSLR section of the market. The two-year-old Nikon D7000 is still current, as is the three-year-old Canon EOS 7D. We have seen many new cameras and steps forward in imaging technology in other areas, though, particularly professional-level DSLRs and compact system cameras. Some companies are all

about the big numbers, such as more pixels, faster frame rates, smaller bodies and the latest in connectivity. It is perhaps the photography enthusiasts – at which the K-5 II is aimed – who are the most demanding audience of all, and the ones who drive many of the changes. From this point of view, the K-5 II comes across as a little disappointing.

A comparison of Pentax's flagship K-5 II with its predecessor shows there are few changes, but noteworthy developments include the revised sensor, new SAFOX X AF system and brighter LCD display. However, with the cameras side by side they appear virtually identical. On the surface, this seems to be a compliment to the K-5 – that two years on, it is still up there with the best of them – but it will be interesting to see how the new competition shapes up, as and when it arrives.

Perhaps unsurprising is the fact that Pentax has created a second version of the camera, the K-5 IIs. This is almost identical to the K-5 II, except that it has no anti-

AT A GLANCE

- 16.3-million-pixel APS-C stabilised CMOS sensor
- ISO 80-51,200
- Weatherproof body
- SAFOX X AF sensor
- 7fps high-speed continuous shooting
- Optical viewfinder with 100% field of view
- Street price around £800

aliasing filter. We have seen this before in the Nikon D800 and D800E. In short, the K-5 IIs is at a greater risk of moiré patterning in fine image detail, but in return it produces sharper images. At the time of writing we have not had our hands on the K-5 IIs, but when we do we will run a comparison test against the K-5 II to see how the image quality is affected.

FEATURES

There have been many variations of Sony's APS-C-sized 16-million-pixel sensor – think the Nikon D7000, Pentax K-5 and Sony Alpha 57 – and two years later there are still cameras being released that use it. The reason for this is that it is very good. The K-5 II features a revised version of the 16.3-million-pixel Sony CMOS sensor used in the K-5. The company claims the revisions are for improved video use, while stills photographers are unlikely to notice any difference. There is 14-bit raw capture available in the universally accepted DNG format or Pentax's own PEF format, with file sizes in the region of 30MB.

Image stabilisation up to 3EV is provided in-camera through sensor-shift shake reduction, and all K-mount Pentax lenses can make use of this. Other benefits that come from the sensor-shift include basic composition

'There are seven digital filters, including toy camera, retro and a user-defined effect'

adjustment modes, such as auto horizon correction. Also, with the optional GPS unit attached (O-GPS1), the astrotracer function is available. This function can eliminate star trails during long exposures. We explored astrotracer in more detail in the Pentax K-30 review (see AP 4 August 2012).

The K-5 II offers a host of useful shooting modes. There are seven digital filters, including toy camera, retro and a user-defined effect. HDR capture can be achieved in any one of four strengths or auto, and with an auto-align function enabled through sensor-shift. Provided one shoots in raw capture, though, there is little need to select any of these modes. This is because the K-5 II offers an excellent range of in-camera edits, so all these effects can be applied post-capture. Also, if the last image taken on the camera is a JPEG file, there is even a raw data-retrieval function.

A copy can be made from the original raw file through in-camera raw editing, where changes to the colour mode, white balance, ISO ($\pm 2\text{EV}$), noise reduction, distortion corrections and shadow corrections can be made. The file can then be converted to JPEG or TIFF format.

As well as the picture effects, other in-camera effects include multiple exposure for up to nine frames with the option of auto EV adjustment. Interval timer offers a user-defined start time and up to a 999-frame capture. The drive mode menu is packed with options, too, including remote (for single, delay and continuous shooting), exposure bracketing (which can be combined with delay and remote) and mirror up (which can be combined with remote). Continuous high-speed shooting up to 7fps is likely to please action photographers. Of course, the memory card in use affects the performance of the camera in this mode. With a Class 10 UH-I SDHC card with 95MB/S write

In this portrait taken in the shade, the AWB gives a colour rendition that is too clinical. The custom reading is notably warmer and better suited to the portrait

FEATURES IN USE ISO SENSITIVITY

IN ITS standard setting, the ISO range is 100–12,800. However, this range can be manually extended through the custom menu to a class-leading ISO 80–51,200. Unlike some other camera systems, the expanded settings are available at full resolution and in raw and JPEG capture.

Impressive as its performance may be in low light, noise is evident at the high ISO settings. In the high ISO NR menu, one can choose between low, medium, high and auto NR. What is particularly useful, though, is the custom NR setting. With this setting selected, the low, medium, high and auto NR settings can be individually selected for each ISO setting. This eliminates the need to fiddle with the NR settings for JPEG files every time one changes the ISO setting.



speed, I found up to 21-frame burst in full resolution raw + JPEG capture was possible, or a 30-frame burst in JPEG only. For raw + JPEG capture, the buffer takes around 30secs to clear, or less than 10secs in the JPEG-only burst, but the camera can be used while the buffer clears.

All in all, the K-5 II is definitely geared to

the enthusiast photographer, who is likely to find all the functions he or she needs.

9/10

BUILD AND HANDLING

Not only does the feature set of the K-5 II cover a broad range of scenarios, but the





camera is built to a high standard and its handling is intuitive, too. For a camera of its class, the K-5 II is both small and lightweight, weighing 760g including battery and card. The body is made up of a stainless-steel chassis and weather-sealed magnesium-alloy shell. Pentax claims the camera can operate down to -10°C . Indeed, I recently went out shooting with it on a night when the temperature was close to that figure, and experienced no problems whatsoever. The camera seems more than able to resist a light rain shower, too.

Being a lightweight and small DSLR, the K-5 II can comfortably be lugged around all day. Its pronounced handgrip with its deep cavity ensures a good grip, even single-handed. Key exposure controls are intelligently placed around the camera, with ISO and exposure-compensation buttons a small movement away from the shutter release. The shutter response is near instant and it is tested to 100,000 cycles. It has a maximum $1/8000\text{sec}$ speed and offers a bulb mode on the shooting-mode dial. All in all, every button feels tactile, and the camera is built to last. However, to speed up access to frequently used controls that do not have a direct button, I would like to see more options available for customising certain buttons.

Battery life is measured up to 980 shots, which is excellent. Add the optional battery pack with second battery, and the capacity is doubled. Most of the compact system cameras and high-end compact cameras I have tested recently have a battery life in the region of 300–350 shots, so the advantage to the K-5 II is clear. At the end of a long day shooting landscapes and street scenes, the battery still reads half full.

The K-5 II uses the company's K-mount lenses, which means there is a good number from which to choose. Lenses are securely fixed in place on the metal lens mount, which is weather-sealed. The camera features a

built-in flash, which has good clearance from the body and has an output of GN 13m @ ISO 100. There is the usual complement of manual flash modes, and the camera offers basic wireless flash control through an optional external flash unit.

There are a few screens to work through to make user-defined adjustments, but for more frequent adjustments a quick menu is accessed via the info button. An extra press of this button brings up the digital level. It is worth going through each of the 27 options in the custom menu. For example, as a default the extended ISO settings (ISO 25,600 and 51,200) are deactivated. Also, I would advise those who do not want the 7fps high-speed continuous shooting to slow down during capture, to switch to frames per second priority over focus priority.

Pentax's interface may look a little dated now, but enthusiast photographers are likely to find the functions they need, that the camera is responsive across a number of shooting situations and that it is rugged for tough conditions.

9/10

METERING

The K-5 II uses the same 77-segment metering system as its predecessor, which in its multi-segment mode has a tendency to underexpose – at times up to 1EV.

This means that highlight detail is usually preserved, but images can be a little dark. Given that most enthusiast photographers work on their images post-capture, this is not a problem because the exposure can be brightened a little. For those who want print-ready images, dialling in up to +1EV is advised. However, the multi-segment exposure metering can be linked to the active AF point, so if one then switches to spot AF, the mode effectively turns to spot metering, which will be more accurate to the subject.

Like the portrait picture (below left), the exposure in this landscape has been brightened +1EV, because the multi-segment metering errs to a darker exposure. Fringing is evident in this raw file on the far-left pontoon post, but lens corrections can be applied in-camera that deal with the issue in this instance

To change between multi-segment, centreweighted and spot-metering modes, the camera has a dedicated switch under the shooting-mode dial. Unfortunately, it is rather fiddly to control. Auto-exposure lock works really well, though. The button is handily placed on the top right of the camera's rear, and needs just a single press to lock the exposure, even over a number of frames. There is an auto EV compensation option for when a 'proper' exposure is not obtained, but having used this control I am not convinced of its usefulness.

8/10

AUTOFOCUS

On paper, the new SAFOX X AF system mostly reads the same as the last version. Both systems use the same 11-point set-up, nine points of which are the more sensitive cross type. The new AF system has been made more sensitive, though, which Pentax claims has been expanded to cover a -3EV to $+18\text{EV}$ sensitivity range. To put this in perspective, -3EV is slightly darker than moonlight. Only the new Canon EOS 6D focuses down to -3EV , while Nikon's D4 (which we have noted has about the best AF of any camera) focuses down to -2EV (moonlight). So, while 11 points may sound limiting when compared to the Nikon D7000's 39-point set-up, the K-5 II's system is very effective.

When facing challenging situations the AF was not the quickest I have used, but it was reliable, successfully locking onto a subject under some very dark lighting. Certainly, it is a better low-light operator than its predecessor, with the speed of focusing on close-range subjects aided by the AF assist lamp that works when the camera detects dim conditions.

For everyday scenes in bright light, AF is snappy. As mentioned earlier, for high-speed scenes, the K-5 II

can struggle a little and I found it necessary to change the camera's setting in the custom menu from focus priority to speed priority because otherwise the camera slows down too much. Using continuous AF in the 7fps continuous shooting mode, it can typically take up to three frames to lock onto a new subject, which is respectable. Object tracking would be useful, which is an AF mode that has become commonplace in other systems. Face-detection AF is possible in live view mode only.

8/10

DYNAMIC RANGE

Looking over a number of images captured with the K-5 II, it is clear that the camera is able to capture a wide range of tones. In high-contrast landscapes, the 16.3-million-pixel sensor captures slightly more detail in highlights and shadows than one would get with most other cameras. Put simply, the camera has to be up there with the best cameras for its ability to capture tonal detail. Going a step further, the K-5 II also offers a number of settings and modes that are designed either to extend the dynamic range or adjust the exposure levels to make detail more obvious.

In the D-Range setting menu, both highlight and shadow correction can be activated (which can be added post-capture to raw files, too), with each setting adjusting the exposure levels to make detail more obvious. Also, as noted in the features section, HDR capture can extend the dynamic range, and thanks to the auto align feature provided by sensor-shift, it is not necessary to use a tripod in this mode.

9/10

WHITE BALANCE AND COLOUR

For the best part, the K-5 II can be left in its auto settings and its colour rendition is fine. There are a couple of manual adjustments that are worth making, though. The AWB setting is too cool for my liking, which is more noticeable in portraits where colour rendition is a little clinical. So, to keep a little warmth from a scene when using AWB, it is worth manually shifting the colour axis a couple of points away from blue to the amber side. Also, in the custom menu it is worth selecting the option to maintain warm colours in tungsten light when using AWB. However, most enthusiast photographers would, where possible, take time to make a custom WB reading to ensure the most accurate colour temperature. Taking a reading is a quick process, and up to three readings can be stored in the camera.

As for manual control over the colour rendition, there are nine colour modes to choose from. Bright is a pleasant balance between the understated natural setting and the bold vibrant setting. Of course, each of the colour settings can be adjusted for saturation, hue, contrast, sharpness and high/low key. Black & white photographers will be pleased to

Facts & figures

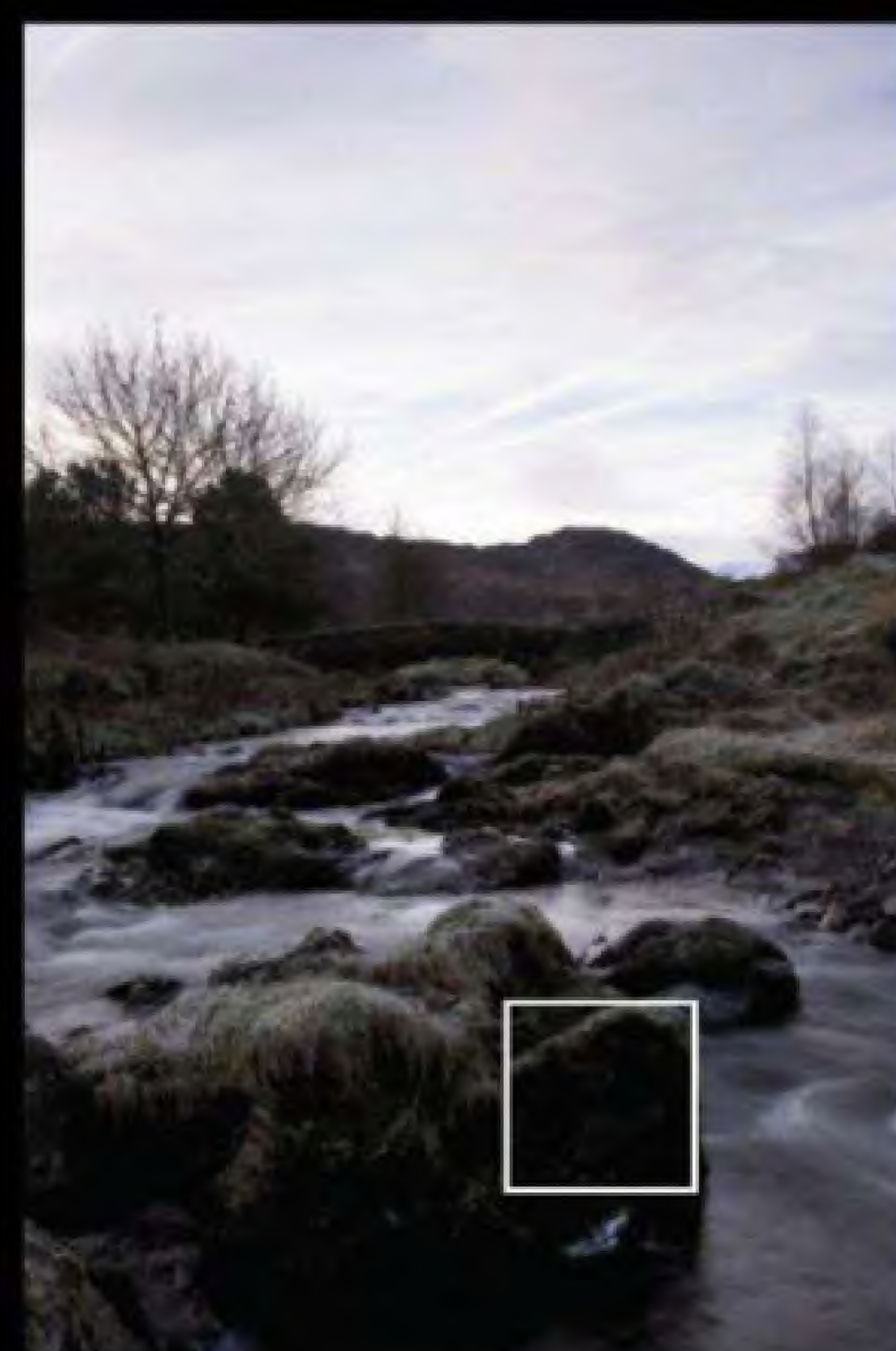
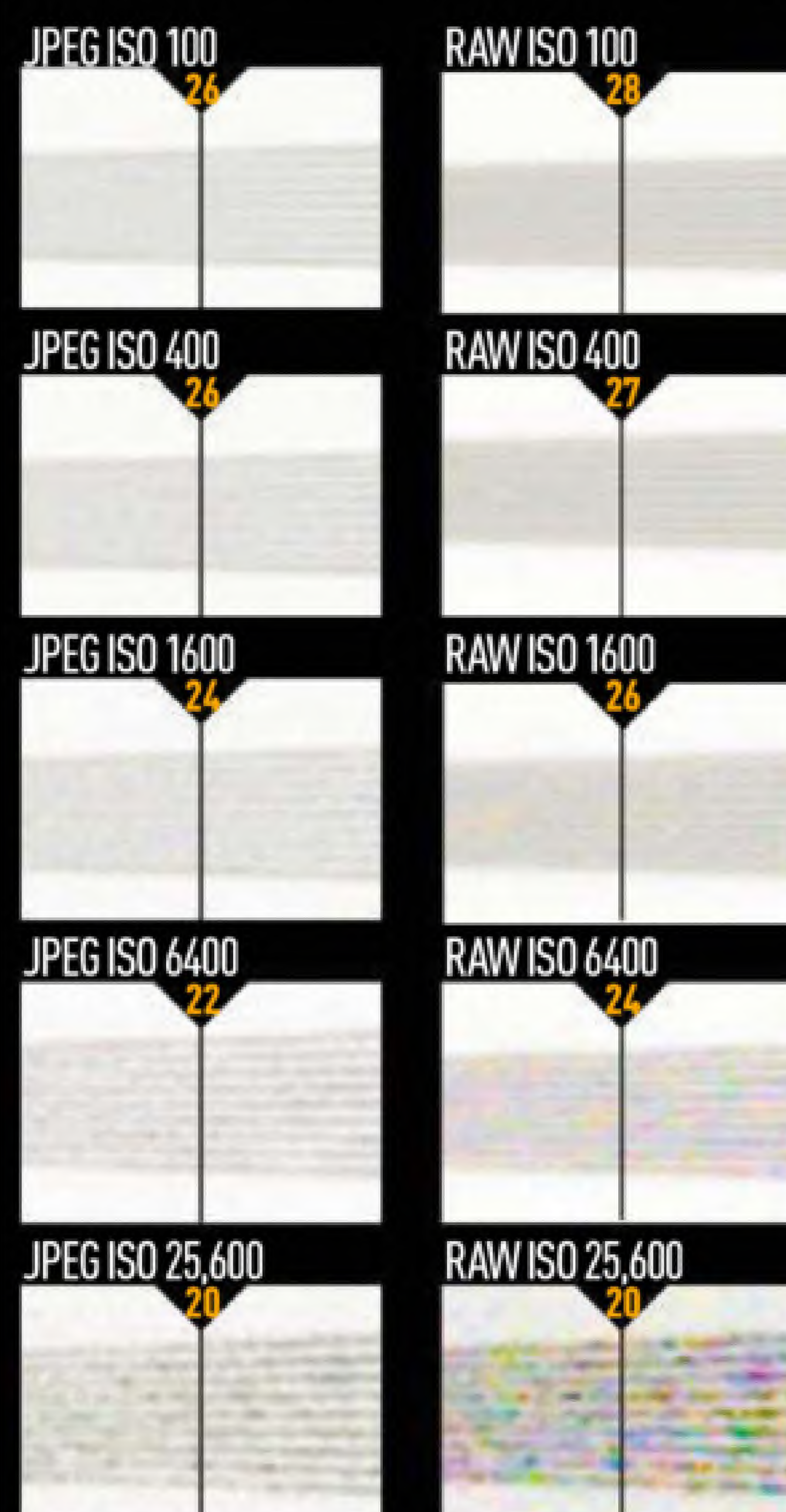


RRP	£799.99 body only, £869.99 with 18-55mm WR lens
Sensor	16.3-million-effective-pixel CMOS sensor
Output size	4928 x 3264 pixels
Focal length mag	1.5x
Lens mount	Pentax KAF2
File format	14-bit PEF or DNG raw, JPEG, raw + JPEG simultaneously
Compression	2-stage JPEG, 3-stage raw
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/8000sec in 1/3EV or 1/2 EV steps plus bulb
Max flash sync	1/180sec
ISO	ISO 100-12,800 (expanded to ISO 80-51,200)
Exposure modes	Auto, program, aperture priority, shutter priority, manual, sensitivity priority, shutter and aperture priority, bulb.
Metering system	77-segment metering, centreweighted and spot.
Exposure comp	±5EV in 1/3EV or 1/2EV steps
White balance	Auto, 10 presets, custom setting, Kelvin and WB fine adjustment
White balance bracket	Yes, over 3 images
Drive mode	7fps for approx 50 large/fine JPEG files or 7 raw images
LCD	3in TFT with 921,000 dots
Viewfinder type	Pentaprism
Field of view	Approx 100%
Dioptr adjustment	-2.5 to +1.5 dioptre
Focusing modes	Manual, AFS (single), AFC (continuous)
AF points	11 individually selectable AF points, 9 of which are cross-type points
DoF preview	Yes
Built-in flash	Yes - GN 13m @ ISO 100
Video	1920 x 1080 pixels (at 25fps), 1280 x 720 pixels, 16:9 (at 30fps or 25fps), 640 x 480 pixels, 4:3 (at 30fps or 25fps), Motion JPEG (AVI)
External mic	Yes
Memory card	SD or SDHC
Power	Rechargeable Lithium-Ion D-LI90 battery
Connectivity	USB 2.0 Hi-Speed
Weight	740g including battery and card, 660g without.
Dimensions	130.5 x 96.5 x 72.5mm

Pentax, Pentax House, Heron Drive, Langley, Slough, Berkshire SL3 8PN. Tel: 0870 736 8299. Website: www.pentax.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 16-50mm f/2.8 lens set to f/8. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Brightening the exposure +3EV shows that noise is well controlled even in shadow areas

FOCAL POINTS

Noise reduction

The K-5 II offers high ISO NR like most other DSLR cameras, but also slow shutter NR. The latter deals with noise that can occur during long-exposure images, and has a manual on, off or auto mode. In its manual mode, NR is applied to exposures that are longer than 1sec

Connections

Connectivity on offer includes a 3.5mm mic, HDMI, PC/AV, DC in and remote

Sensor maintenance

To maintain the cleanliness of its sensor, the K-5 II offers pixel mapping, dust alert, dust removal and sensor cleaning. Pixel mapping checks for defective pixels, dust alert can display on the LCD where any dust and dirt resides on the sensor, dust removal deals with dry dirt on the sensor through vibration, and the sensor cleaning raises the mirror to allow the user to manually deal with wet dirt

Hotshoe

As well as external flash units, Pentax has an additional GPS (O-GPS1) unit that attaches to the hotshoe. With it attached, functions include electronic compass, simple navigation, auto time sync and astrotracer

Copyright information

The K-5 II can embed copyright data onto each image. Both the name of the photographer and the copyright holder can be individually set by the user

Flash sync

In its standard flash mode, flash sync is up to a modest 1/180sec. Handily, on the shooting-mode dial is the flash sync mode, which locks the shutter speed to 1/180sec. However, the K-5 II offers a high-speed flash sync mode with its AF540GZ or AF360GZ flash units, which allows for shutter speeds faster than 1/180sec to be used with the flash units



Camera shown actual size

Live view

With live view employed, the grid, info overlay, histogram and bright/dark area can be displayed, as can the autofocus method. In flexible spot AF mode, the AF point can be selected. In still capture the display can be a little sluggish

Info button

Every press of the info button scrolls through the four LCD display modes, which includes shooting display, quick menu (where key exposure controls can be changed), electronic level and to turn off the LCD display, which is necessary for clear use of the viewfinder

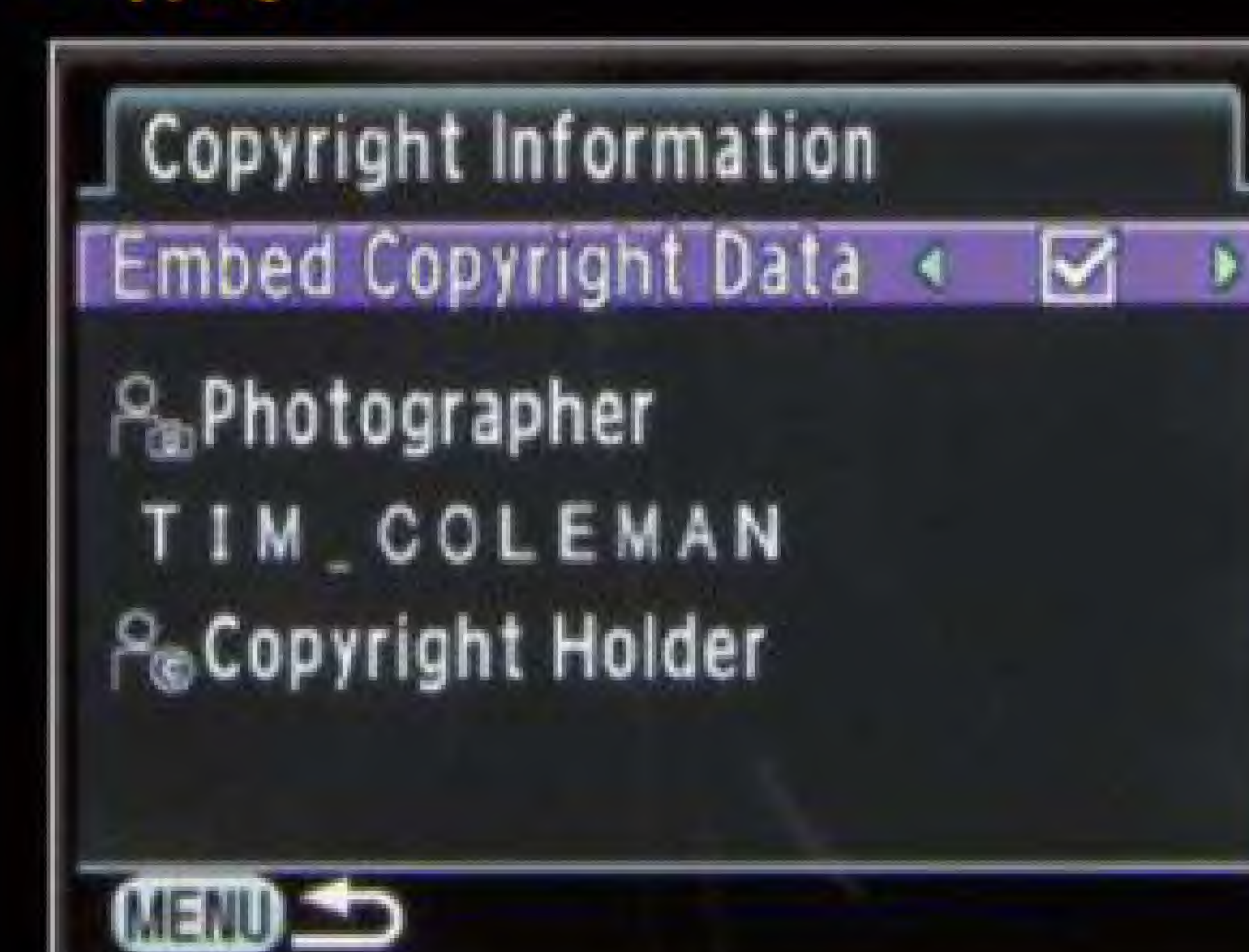
Dust alert



Quick menu



Copyright





Original

There is a good level of in-camera edits. From the original JPEG image shot at ISO 25,600, a cyanotype filter has been added, the image cropped and the exposure brightened +1EV



Edited

know that as well as a cyanotype through to sepia tonal adjuster, there are eight filter effects, including red, green and infrared.

8/10

NOISE, RESOLUTION AND SENSITIVITY

There are no surprises with the level of detail the K-5 II can resolve, because like the K-5, the new camera also uses a 16.3-million-pixel APS-C-sized sensor. At ISO 100 in raw format, the camera can reach the 28 marker on our resolution charts when using Pentax's 16-50mm f/2.8 lens. This level of performance is pretty standard at this level, but when pushed to its limits the K-5 II still performs well. For example, at ISO 12,800 the camera reaches the 24 marker. The camera's native ISO 100-12,800 range can be extended to a class-leading ISO 80-51,200 range. As part of an extensive number of in-camera edits, the ISO setting can be adjusted up to $\pm 2\text{EV}$ post-capture.

I suspect that if new enthusiast DSLRs are announced, the K-5 II's 16.3-million-pixel resolution may come up short. We have already seen a 24.3-million-pixel APS-C-sized sensor used in the Sony Alpha 77 and Nikon D3200. However, for those who do not print much larger than A3 size, this will be of little concern because the K-5 II's 4928x3264-pixel output provides prints sized 16.5x11in at 300ppi, without the need for interpolation.

While there is not much new to report on resolution, this will be a different story with the K-5 IIs. We can expect this version to resolve a higher level of detail than the K-5

II, and we will compare the two cameras in the coming months.

27/30

LCD, VIEWFINDER AND VIDEO

The K-5 II features an optical viewfinder with 100% field of view, which is useful for achieving an accurate composition. Its display is a little darker than I would like, which can be a little problematic in low light, but otherwise it provides a pleasant viewing experience. The rear 3in LCD screen has the same 921,000-dot resolution as that in the K-5, but Pentax has introduced 'air-gap-free' technology in the K-5 II. This is a resin layer that fills the gap between the LCD screen and front glass panel to reduce glare, reflections and light dispersion. The result is a brighter and clearer display. I had no problems viewing the screen for composition using live view even in bright light, although the screen can benefit from dialling in extra brightness to get a better idea of exposure in playback. I would like to see an ambient brightness sensor that adjusts the screen's brightness automatically, rather than achieving this manually. That said, there is no camera at this price point that offers such a control.

Video recording is solid rather than spectacular. Like the K-5, 1080p full HD capture is possible at 25fps, and the camera has a 3.5mm connection for an external microphone. A number of the in-camera edits can be made on video files as well as stills, such as the colour modes and digital filters.

8/10

Competition



Nikon D7000

TESTED 13 NOVEMBER 2010



Sony Alpha 77

TESTED 15 OCTOBER 2011

WE MAY be two years down the line from the Pentax K-5, but currently the K-5 II competes mostly against the same cameras. There has been very little action in this area of the market, apart from the Sony Alpha 77. The Alpha 77 has class-leading resolution, uses an EVF and offers high-speed shooting modes up to 10fps, but its low-light performance cannot match the K-5 II. However, the Nikon D7000 is the most obvious competition to the K-5 II, and the two cameras match up in so many areas. Both feature a 16.3-million-pixel sensor, use an optical viewfinder with 100% field of view and have a weatherproof magnesium-alloy body.

Those looking to buy the Pentax K-5 II may end up considering the K-5, because of the modest number of changes between models. The predecessor is significantly cheaper given its age and it is really only in the low-light focusing that one notices a difference between the two.

Verdict

More pixels, more AF points, more shooting modes and improved handling are the sort of changes we normally see when a next-generation camera is released. On the face of it, then, the K-5 II is a little disappointing. Its key improvements over the K-5 are its low-light focusing and brighter LCD screen, but otherwise there is little reason to upgrade. In its own right, the K-5 II is an excellent camera, with superb dynamic range and image quality in all lighting conditions. From a photographer's point of view, I can find virtually no gripes about its handling, either, as the camera simply does the job and caters for each shooting scenario. As things stand, the K-5 II sits pretty in the enthusiast DSLR market, but I do wonder if this will still be the case as and when the competition announce their latest models.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as an Enthusiast DSLR										
Rated Good										
86%										
FEATURES	9/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	9/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									



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K-5 II

Highly Sensitive

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- High-quality LCD monitor with outstanding visibility outdoors
- High-resolution, true-to-life images with minimal noise
- Bright, clear optical viewfinder with a 100% field of view
- Compact, solid body with dustproof, weather-resistant construction
- High-speed continuous shooting
- PENTAX-original SR mechanism with user-assisting options
- Innovative image-processing functions

K-5 II s

- K-5 II s offers deeply rich, detailed imagery at supreme resolution levels
- SAFOX X AF module for the top AF performance in its class
- High-quality LCD monitor with outstanding visibility outdoors
- High-resolution, true-to-life images with minimal noise
- Bright, clear optical viewfinder with a 100% field of view
- Compact, solid body with dustproof, weather-resistant construction
- High-speed continuous shooting
- PENTAX-original SR mechanism with user-assisting options
- Innovative image-processing functions



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K-30



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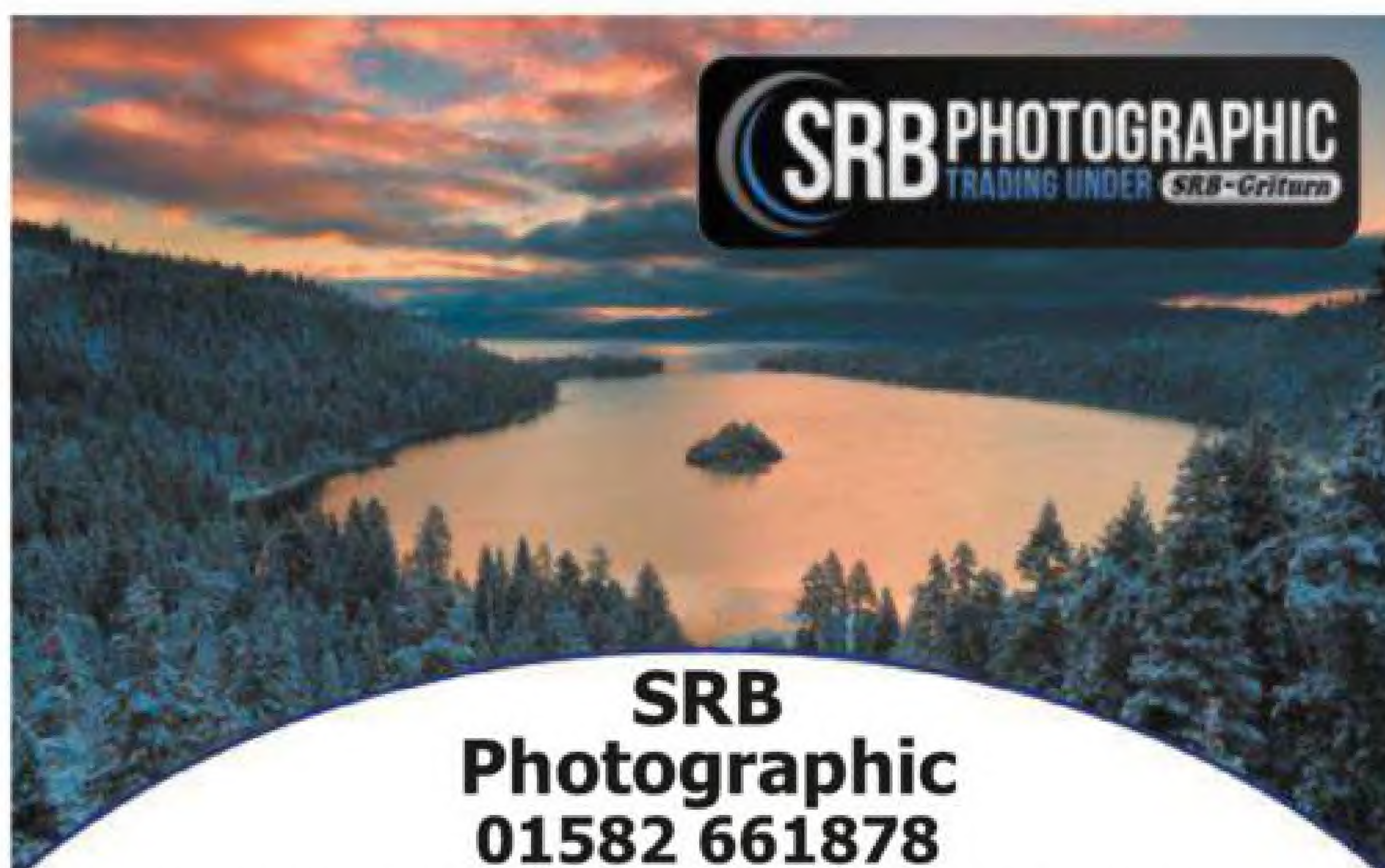
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Nikon 1 V2

There is a lot more to the diminutive **Nikon 1 V2** system camera than just a new body, as it also has a **14.2-million-pixel** sensor and an impressive 15fps shooting rate

Richard Sibley
Technical editor



HELPED BY an expensive TV campaign, Nikon's 1 series has proved to be very popular among photographers wanting a very small system camera with equally small lenses. However, some enthusiast photographers have a few concerns with the first generation of cameras – the Nikon 1 J1 and V1. The sensor size is smaller than APS-C and four thirds, and the sensor resolution is only 10 million pixels. Both of the original 1 system cameras are slim compact-style models. However, many enthusiasts would have preferred the more advanced V1 to be styled like a DSLR.

With the new Nikon 1 V2, some of these points have been addressed. Obviously, the

sensor size remains the same, but it is now a higher resolution. A handgrip has been added to the body, as has a pop-up flash, both of which make the V2 look more like a DSLR. These new additions should broaden the appeal of the Nikon 1 system, but I was interested to see just how different the V2 is to use and what else the new camera has to offer.

FEATURES

While the two first-generation Nikon 1 system cameras used the same 10-million-pixel, CX-sized (1in/13.2x8.8mm), CMOS sensor, the J2 and V2 have different resolutions. The J2 keeps the original sensor of the J1, but the V2 has a new 14.2-million-pixel resolution.

The increase in resolution isn't huge, and neither should it be with the sensor being smaller than its competitors. Any dramatic increase in resolution would potentially affect image quality by reducing dynamic range

AT A GLANCE

- 14.2-million-pixel, CX-format, CMOS sensor
- Redesigned body with handgrip
- 15fps shooting rate while autofocus
- New mode dial
- Expeed 3A processor
- RRP £799.99 including 10-30mm kit lens

and increasing noise. To give an example of what the difference in resolution means for photographers, at a print resolution of 300ppi the new V2 is capable of producing images that measure 15.3x10.2in, which is a moderate increase of 2.4x1.6in compared to the original 10-million-pixel sensor. The 4608 x 3072-pixel-resolution images can be saved as JPEG or 12-bit raw images, with an ISO sensitivity of ISO 160-6400.

One of the most impressive features of the first-generation Nikon 1 system cameras was the powerful processor they possessed. This has been improved further in the V2, which now uses the Nikon Expeed 3A processing engine. It is this powerful system that allows the V2 to shoot at a frame rate of 15fps while the camera is autofocus. This is very impressive and almost unrivalled for a compact system camera.

9/10

BUILD AND HANDLING

The most obvious changes are to the Nikon 1 V2's body. Like its V1 predecessor, the V2 is well built, and the magnesium alloy and aluminium body feels sturdy in the hand. However, I feel the V2's angular design makes it look rather 'utilitarian'. Yet while it may not be the prettiest camera to look at, the addition of a new handgrip really improves the V2's handling. The grip almost doubles the width of the slim camera body, and the steep inside

‘The menus are very clear, while the button arrangement makes the camera feel like an entry-level DSLR’

curve allows the hand to grasp the camera securely. Handling is much more like that of a DSLR, although it could do with a slight groove or contour to allow fingers to fit a little more snugly.

Another new addition to the body is the pop-up flash. The original V1 lacked a built-in flash, and relied instead on a hotshoe with an accessory socket. Enthusiast photographers will be pleased to know that despite the new flash there is still a hotshoe and accessory socket on the top of the camera should a more powerful flash be required.

On top of the V2 is a new mode dial that allows access to eight different shooting modes. This replaces the more limited four-shooting-mode dial that was found on the V1. Elsewhere, there have been slight tweaks to the button arrangement, with the camera having four buttons on the left-hand side of the rear LCD screen, leaving the right-hand side looking relatively sparse, apart from the usual standard directional control dial and button arrangement.

Overall, the V2 is good to use. The menus are very clear and easy to read, while the button arrangement makes the camera feel like an entry-level DSLR when in use. The new grip allows the camera to feel much more stable in hand, which is great news for those who will use the V2 with the far larger Nikkor F-mount lenses via the FT-1 mount adapter.

8/10

METERING

With evaluative, centreweighted and spot metering, the Nikon 1 V2 has all the metering modes you would expect from an enthusiast camera. When combined with exposure compensation and bracketing, achieving a suitable exposure isn't an issue. In fact, I found that the evaluative metering could be reliably used for the vast majority of images.

In landscape scenes, I found that the V2's matrix (evaluative) metering works in a very similar way to a Nikon DSLR. In most scenes, the emphasis seems to be on getting the correct exposure for any midtone and shadow areas. This means that skies tend to look quite bright, often with some blown-out highlight areas. The system was predictable, in that it quickly became obvious how it would react to the light in certain scenes. As a result, it was easy enough to switch to spot metering or to simply adjust the exposure compensation.

8/10

Facts & figures

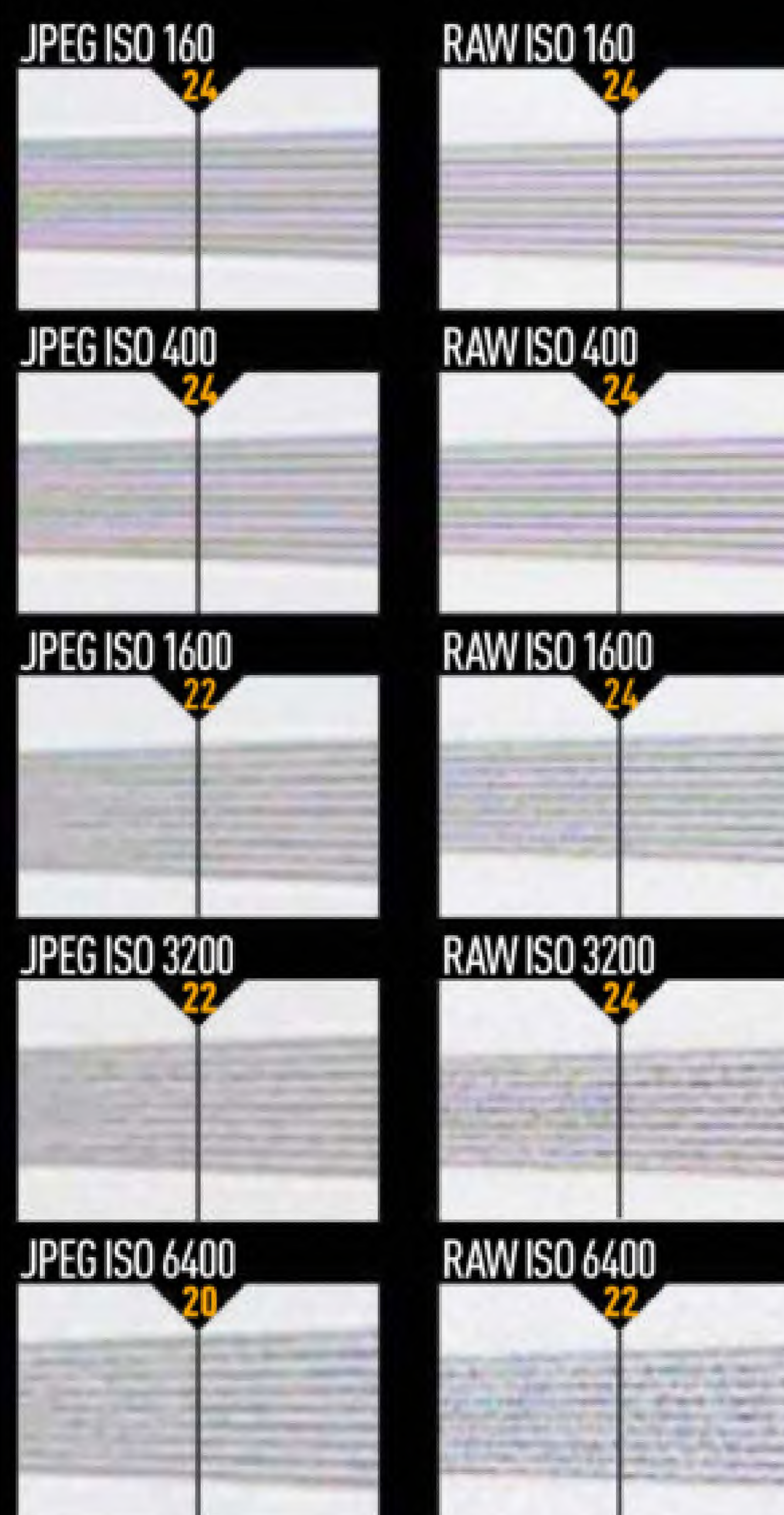
RRP	Around £829 with 10-30mm lens
Sensor	14.2-million-pixel, 13.2x8.8mm CMOS
Output size	4608 x 3072 pixels
Focal length mag	2.7x
Lens mount	Nikon 1 mount
File format	JPEG, NEF (raw) 12-bit, MPEG-4
Compression	3-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronic and mechanical options
Shutter speeds	30-1/4000sec (1/16000sec in electronic shutter setting)
Max flash sync	1/250sec (1/60sec in electronic shutter mode)
ISO	ISO 100-6400
Exposure modes	Program, aperture priority, shutter priority, manual, auto scene mode selector
Metering system	TTL multi-segment, spot, centre
Exposure comp	±3EV in 1/3 steps
White balance	Auto, 6 presets, custom
White balance bracket	No
Drive mode	Up to 5fps in mechanical mode, 10fps, 30fps or 60fps in Hi
LCD	3in, 921,000-dot LCD
Viewfinder type	Electronic viewfinder with 1.44 million dots
Field of view	100% on LCD and EVF
Dioptr adjustment	-3 to +1
Focusing modes	Hybrid contrast and phase-detection AF, single-shot and continuous AF modes
AF points	135-area, face detection, AF tracking, select, spot
DoF preview	No
Built-in flash	Yes, GN 5m @ ISO 100
Video	Full HD (1080p), 30fps, MPEG-4
External mic	Yes, via accessory shoe and ME-1 stereo microphone
Memory card	SD, SDHC, SDXC
Power	Rechargeable Li-Ion EN-EL21
Connectivity	Mini HDMI, PC/AV
Weight	337g with battery and card (278g body only)
Dimensions	107.8 x 81.6 x 45.9mm

Nikon, 380 Richmond Road, Kingston upon Thames Surrey KT2 5PR. Tel: 0871 200 964. www.nikon.co.uk



RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Nikkor 10-30mm f/3.5-5.6 VR lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



AUTOFOCUS

Like its predecessor, the Nikon 1 V2 uses a hybrid contrast/phase-detection AF system that is extremely fast. In good light, the V2 seems to focus almost instantly. It is not only one of the fastest focusing compact system cameras I have used, but it also holds its own against a DSLR. The fast speed is undoubtedly the result of exceptionally powerful processing and motors, but perhaps what is more impressive is that the speed makes continuous focusing a genuine possibility, unlike other compact system cameras that tend to hunt a lot.

In low-light conditions with less contrast, the AF does slow down, seemingly because the contrast-detection AF is being used. However, overall, this doesn't hinder performance too much, and the AF is still comparable to other similar cameras.

9/10

DYNAMIC RANGE

Given the size of the Nikon 1 V2's sensor, you would expect the dynamic range to be restricted. However, I could see little difference in the dynamic range of images



from the V2 and those from a similarly priced DSLR. There was enough detail in shadow areas to allow editing of the exposure in raw-editing software, although some noise did start to creep in. Similarly, highlights may tend to clip just slightly before you would expect them to, but for the most part the dynamic range was fine for a camera of this type and it shouldn't prove a hindrance, especially as the camera is really designed as a travel camera for use outside during the day.



NOISE, RESOLUTION AND SENSITIVITY

The Nikon 1 V2 resolves about as much detail as you would expect for a camera with a 14.2-million-pixel sensor. It reaches a little higher than 24 on our resolution chart, which is good without being outstanding. JPEG images look fine, although, as usual, a slight tweak of the sharpening and local contrast can help prise a little more detail out of raw files.

In terms of noise, it is clear that the sensor of the V2 is slightly smaller than that found in most of its competitors. There is a slight bruising of colour noise in the darkest shadow details, even at ISO 400, although this doesn't get particularly bad, even at the maximum ISO 6400 setting. All in all, colour noise is handled well in JPEG files, and is fairly straightforward to reduce in raw files.

Luminance noise is also visible, but Nikon has been very sensible in keeping the default reduction settings fairly low. This means that while speckled luminance noise is visible from ISO 800, fine details aren't lost through harsh noise reduction.

Nikon has done a good job of keeping noise to an acceptable level while maintaining detail. Much of this is also to do with having a reasonable maximum sensitivity, rather than pushing it higher where image quality would be more significantly affected.



WHITE BALANCE AND COLOUR

I found that the colours produced by the Nikon 1 V2 were pleasing, with only slight adjustments needed when it came to editing raw files. The AWB worked well in most scenes, although it did have a tendency to be slightly on the cool side. With a very strong sunset, the colours were as rich and as vivid as they were in reality, with the camera seemingly doing little to reduce this.

There are only six preset white balance settings in the V2, as well as AWB and a preset manual setting. However, each setting can be adjusted if you prefer your images slightly warmer or cooler, which is useful for customising the colours to your own taste.

There are six image styles in the image control menu, and each of these can have their level of sharpening, contrast, brightness, saturation and hue adjusted. Should you wish to save your own style, there is an impressive nine slots available, making it possible to have your own portrait, landscape, black & white or vivid colour styles, as well as the default ones. Just like Nikon DSLR cameras, these custom picture



Left: Strong autumn colours can fool the AWB, so I found shooting in the daylight setting a better option

Below: The strong colours in this sunset didn't fool the V2's AWB, and the image is very good straight out of the camera

styles can also be loaded from a memory card should you wish to copy a style from another camera.



VIEWFINDER, LCD AND VIDEO

The built-in electronic viewfinder on the Nikon 1 V2 has the same 1.44-million-dot resolution as its predecessor, and I found it to be bright and detailed. While it isn't quite as detailed as the more recent 2-million-dot screens we have seen on other cameras, it is comfortable to use. The V2 handles well when the EVF is used, giving the feeling that you are using a DSLR.

I prefer to use a viewfinder with a system camera, so I tended to use this instead of the 3in, 921,000-dot screen. Not that there is anything wrong with the screen, as it has a very high angle of view and a good level of detail and contrast.

The range of video options is also quite impressive, and is once again made possible by the powerful Expeed processor. Full 1920 x 1080-pixel HD video can be captured at either 60i or 30p, with footage saved as a MOV file with H.264 MPEG-4 compression. Stereo audio can also be recorded in-camera, or the hotshoe and accessory port can be used with the optional ME-1 stereo microphone for better-quality audio capture.



Verdict

THE NIKON 1 V2 is an impressive little camera, and if you can look beyond the relatively small sensor and resolution there are some superb features. Its AF system is extremely fast in good light, and the EVF, fast shooting rate, and build and handling all add to the camera's appeal.

Image quality is also very good, and while it cannot quite match the quality of a camera with a larger sensor, it will be more than enough for enthusiast photographers, particularly if used as a secondary camera to an existing Nikon DSLR.

Although the V2 will face strong competition from Olympus, Panasonic, Samsung and Sony cameras, it certainly has its place in the market. The built-in flash and new body style, not to mention the increased resolution, will appeal to enthusiast photographers looking for a very small high-quality camera. Overall, the Nikon 1 V2 is perhaps more like the camera we initially wanted when we first heard that Nikon planned to release a compact system camera.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as a Advanced CSC										
Rated Very good										
83%										
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	26/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	9/10									
LCD/VIEWFINDER	8/10									



Above: Fine image detail can be lost due to the textured surface of the canvas

Left: Black & white images work well with canvas, producing a good solid black and detail in the shadow areas

PermaJet Mercury Ultra White Matt Canvas 405

Vincent Oliver tries out two of the latest products from the **PermaJet** range – Mercury Ultra White Matt Canvas 405 and PermaPROtect varnish

PERMAJET is one of the market leaders in high-quality papers, offering a large range of inkjet papers and canvases. The company's range includes digital photo papers, fibre-based papers, smooth and textured fine-art papers, and canvases. Canvas has been around for hundreds of years and is a popular artists' medium. It is also a favourite with portrait and landscape photographers who want to give a fine-art or artistic look to their work. Printing on canvas is no more complicated than standard inkjet printing, although there are a few extra steps. Here I am testing two of PermaJet's latest products, the Mercury Ultra White Matt Canvas 405 and PermaPROtect canvas varnish.

FEATURES

Mercury Ultra White Matt Canvas 405 is a textured, heavyweight product (405gsm) with a brilliant-white surface that is ideal for bringing out details in a photograph. The canvas is compatible with both dye and pigment-ink printers, from desktop through to large-format sizes. The media is available in A3+ as a ten-sheet pack, or 17in, 24in, 36in, 44in and 60in-wide rolls in 15-metre lengths. For this review I am using an Epson Stylus Pro 3800 printer with a custom profile.

To produce colour-accurate prints on

speciality media, you need to use a custom profile. However, while most printers, including those from Epson, Canon and HP, do not provide profiles for third-party media, in most cases you can download a profile from the paper manufacturer's website. At the time of writing PermaJet does not have a profile for this new canvas, but you can download a target file from the PermaJet website, print it using your printer and post the printed targets to PermaJet. The company will then create a free ICC profile for you. This profile is unique to your printer, ink and media combination, so a new profile

Below left: Let Photoshop manage the colours, but be sure to select a custom profile for this media

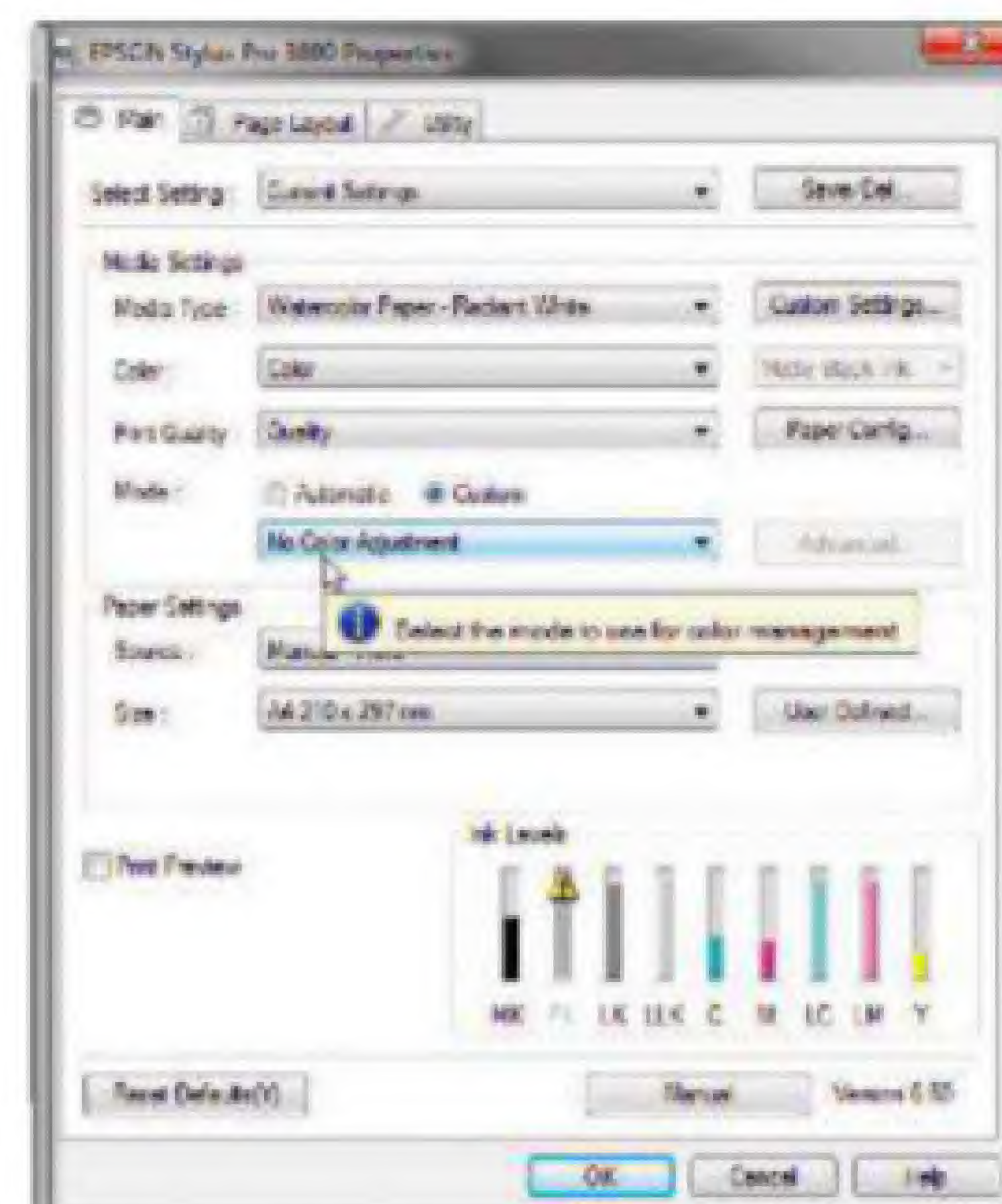
Below right: Make sure No Color Adjustment is selected to prevent the print being double profiled

will need to be created for each media type being used.

PRINTING

To print on the canvas, go to File>Print and choose Color Management from the pop-up menu. Select Photoshop Manages Colors and from the Printer Profile dropdown list chose the custom profile. I have created one called PermaJet MUW Canvas. Go into the printer's properties (in Page Setup) and make sure that No Color Adjustment is selected. This prevents the printer from also applying a profile. The media type should be the same as that used when printing the target files. The Media Type setting controls the amount of ink that is placed on the media and determines whether photo black or matt black ink is used. For our test prints we used the Epson Watercolour Radiant White.

Canvas is best suited to large-format printers that have the facility to accommodate roll media, while smaller desktop printers require rigid media. A support sheet is provided with the A3+ media as it needs to be loaded via the front straight paper-path together with a rigid support, not via the rear media tray. Place





Mercury Ultra White Matt Canvas produces lively colours, with big subjects working well on this textured canvas



CANVAS FACTS & FIGURES

Weight 405gsm
Thickness 0.60mm
Whiteness (CIE) 121
Coatings Single-sided, ultra-smooth matt canvas
Sizes A3+ sheets or 17in, 14in, 36in, 44in and 60in-wide rolls in 15-metre lengths
Primary features Ultra-white rigid poly-cotton base. High whiteness and wide colour gamut volume. For frame or non-framed art

PRICES

10 sheets of A3+	£47.95
17in roll (15 metres)	£102.00
24in roll (15 metres)	£144.00
36in roll (15 metres)	£219.00
44in roll (15 metres)	£264.00
60in roll (15 metres)	£360.00
Foam roller kit	£4.50
Varnish 250ml	£7.49 gloss, satin, matt
Varnish 2.5-litre	£53.99 gloss, satin, matt

the canvas sheet onto the support sheet and feed this into the front straight paper-path holder. The rigid sheet ensures that the media is gripped and pulled into the printer. You can then use the printer in the same way as you would with any other media.

The Mercury Ultra White Canvas 405 has a brilliant-white textured surface that may not suit all subjects, such as traditional-style portraiture, as it can look too cold and clinical. However, it is well suited to a contemporary style of photography that makes use of a whiter than white backdrop. Generally, the subject matter printed on the smaller A3+ canvas needs to be large and fill as much of the area as possible, otherwise the textured canvas surface can break up some of the finer details in a photograph.

The PermaJet canvas produces dynamic colour photographs using a variety of subject matter. Colours have a wide gamut and are vibrant to the point that they seem to jump off the canvas. Primary colours are particularly strong, yet at the same time the subtle colours maintain a delicacy of tone. Black & white photographs work particularly well, with the blacks strong while still retaining sufficient shadow detail. There is also plenty of subtlety in the lighter grey tones, although on close inspection the actual canvas texture was showing more than I would have liked. **AP**

Verdict

LARGE

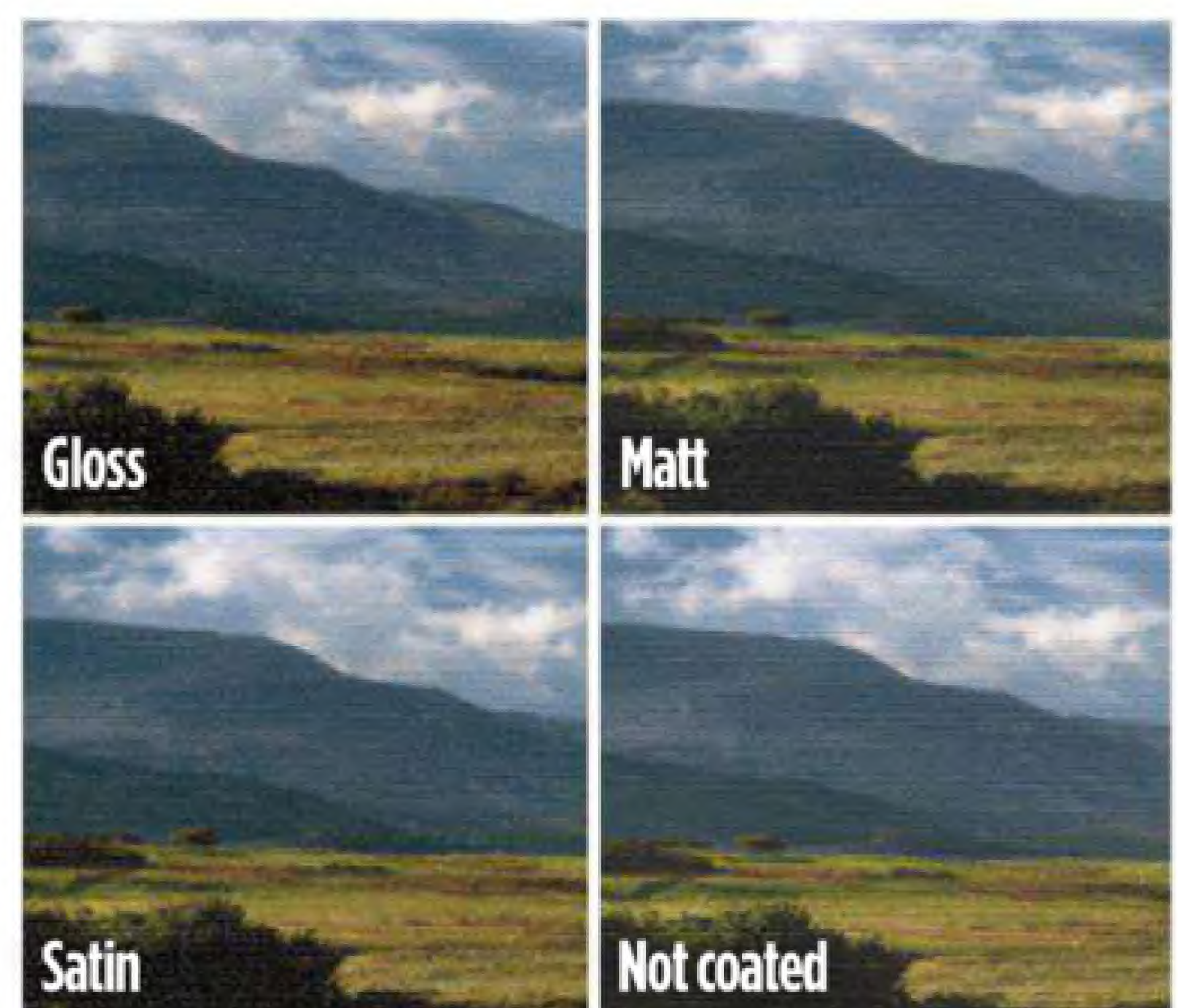
photographs printed on canvas and displayed on a wall look impressive and can add another dimension to your pictures. The PermaJet Mercury Ultra White Canvas 405 produces vibrant, well-saturated colours with an exceptional brilliant-white canvas base. However, I should point out that I used my own custom profile created with an X-Rite spectrophotometer. I was informed by PermaJet that this is the same spectrophotometer that is used to create the company's profiles, so in theory similar results should be achieved. A coating of PermaPROtect varnish ensures that photographs will be well protected against dirt and airborne pollutants.



PermaPROtect varnish

PERMAJET'S PermaPROtect is a fast-drying, water-based varnish that is applied to the printed canvas. The clear varnish offers protection against ultraviolet light, handling, abrasion and airborne pollutants, as well as increasing the lightfastness of the canvas. The varnish also has the benefit of increasing the colour saturation and density of blacks. PermaJet claims that 'the varnishes will not discolour or change over 85 years.' This claim is based on independent tests by a well-known UK laboratory. The varnish is available in gloss, matt and satin finishes in 250ml pots and 2.5-litre cans. There is also a custom foam-roller kit (sold separately) for applying the varnish, which has very fine pores to ensure an even application. Don't be tempted to use a roller from your local DIY store as these are generally designed for use with thicker emulsion paints. The varnishes can also be applied to other canvases and fine-art papers.

Before applying the varnish, ensure that the ink on the canvas has dried for at least 24 hours. Stir the varnish for 2mins and pour a small amount into a tray. The varnish has a milky-white look, but will dry clear. Load the roller evenly for consistency and then apply a single coat to the entire canvas, making sure all areas are covered. You can apply more coats to increase the colour vibrancy, but it will extend the drying time. PermaJet states that a 2.5-litre can will cover at least 40 square metres based on a one-coat application. The canvas will be dry in less than 20mins. Applying the varnish using the roller kit was a simple task and I didn't encounter any problems, although I should point out that it should be applied in a well-ventilated room. The roller and tray can be washed in water after use and then used again. The finished canvas print can be mounted on acid-free museum board or stretched onto a wooden frame.



The varnish was applied to three prints. The Gloss produced vibrant, well-saturated colours. Matt left the print flat and dull, which would suit some subjects. Satin is a good halfway point. Without any coating, the photo will be vulnerable to airborne pollutants and light fade

AskAP

Let the AP team answer your photographic queries

IN SEARCH OF A MACRO CONVERTER

Q Could you give me some information about the Raynox DCR-250 macro converter? I am interested in macro photography and would like to know what it can do, how much it costs and where I could obtain it. I am 81 years old and do not possess a computer, so I deal in phone numbers, not email. **T Armitage**



A The Raynox DCR-250 (pictured) is essentially a close-up diopter designed primarily for compact-style cameras. It is similar in application to the close-up lenses you might attach to the front of a DSLR camera lens like a filter, but the eight dioptre rating is higher than most close-up lenses, allowing extremely high levels of magnification.

In terms of use, it has a 43mm threaded mount, but comes with a 'snap-fit' adapter that enables it to be attached to any lens with a 52–67mm front diameter. For most compact cameras this will likely mean buying an additional adapter that would enable you to use supplementary lenses, while

screw-thread adapter rings can be bought that will allow you to use it on smaller diameter (threaded) lenses, such as those found on compact system cameras.

At around £50 for the DCR-250, plus maybe £10–£20 for the necessary adapters (depending on your camera), it is not a low-cost option. I am also struggling to find a supplier I could recommend to you, because the majority of people selling this appear to be online (mainly eBay) traders, rather than 'bricks-and-mortar' stores. I suggest you ask someone who has a computer to search the internet for you to see what's available. You could also visit your local library, where access to a computer is available. **Chris Gatcum**

MONO TO COLOUR PRINT

Q I have an old black & white wedding photograph of my uncle wearing his RAF uniform and his wife in a white wedding dress. I know it's possible to change a colour photograph to black & white, but is it possible to change black & white to colour? **Michael Holden**

A After colour photography became commonplace, the need to hand-colour monochrome prints was no longer that relevant. So it's ironic that it's now far easier to hand-colour a black & white image than it ever was before.

The first step would be to scan the original print and then use an image-editing program to add colour, effectively working in a similar method to the early practitioners,

using 'digital brushes' and 'virtual dyes' to add colour to the picture. The layers, blending modes and opacity controls found in most image-editing software mean that the result can be changed, tweaked and adjusted until it's what you are after. Also, because the work is being done to a digital file, there's nothing lost (apart from time) if it all goes wrong because you simply start again.

If you can access the internet, visit www.shuttertalk.com/2005/03/hand-colouring-black-and-white-images-with-photoshop-cs.html, where you will see an explanation of the exact process. By coincidence, the sample image is a wedding photograph from 1944 – the groom is in a New Zealand Air Force uniform, but the principle is the same! However, if you aren't that comfortable or familiar with the digital darkroom, and don't

The website Shuttertalk contains a tutorial on how to 'hand-colour' black & white originals using software



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

want to undertake the work yourself, there are companies and individuals who would be willing to do this for you, although I couldn't recommend one. With that in mind, perhaps your local camera club would be a good place to meet someone who could help.

Chris Gatcum

SLIDE SHOWS ON TV

Q Earlier this year, I replaced my old CRT TV with a new flat-screen Sony television (KDL40X723) because it claimed it would play slide shows of photos from a flash drive via its USB socket. Unfortunately, the TV will only display original camera files that have not been edited. Any image I have edited in Photoshop Elements is reported as an 'invalid file' and will not display. I've saved the images as JPEGs, and even created a 'DCIM' folder in the same way as the camera, but to no avail. Can you help?

Michael Gardner

A This problem first appeared almost a decade ago, and I'm surprised that it still appears to be happening. It is almost certain to be that your Sony TV will only read DCF-compliant JPEG files (as recorded by virtually every digital camera), but that's not what Photoshop Elements is saving. I'm surprised (and disappointed) by electronics manufacturers because it is a little archaic

FROM THE AP FORUM

Lightmeter help

bREEMmachine asks I'm looking for a lightmeter to help me take portraits. I don't want to break the bank, as I am still a novice, so does anyone have any advice?

PeteRob replies There are several applications of a lightmeter, so it depends what you want to do with it. In particular, when taking portraits, do you want the lightmeter for normal lighting or for flash?

I had a small Sekonic meter (the current

AP GLOSSARY

DCF-COMPLIANT JPEG

Michael Gardner's Sony TV-related query (left) may well be due to the fact that his edited JPEG images – saved in Photoshop Elements – aren't DCF-compliant, but what is a DCF-compliant JPEG? DCF stands for 'Design rule for Camera File system'. Essentially, it's a digital 'standard' developed by the Japanese Electronic Industry Development Association in 1998 to – somewhat ironically in this instance – make it easier for images to be used on and by a range of devices, be they cameras, printers or televisions.

At its simplest level, the standard sets out the file structure, or hierarchy, with tight 'rules' on how folders are named and organised. For example, a folder with a name starting 'DCIM' (Digital Camera Images) is the main folder, and within this are DCF directories that start with three numbers (100–999) and then five

characters (100NCD90 is a directory from a Nikon D90). Inside the directory are DCF-compliant images, again named using a stringent set of rules: four letters to start with (an underscore is permissible, except as the first character), followed by four digits (0000–9999), then the .JPG suffix. This is where we get those lovely file names from, for example 'PICT2976.JPG' or 'DSC_1039.JPG'.

Things get slightly more complicated as images also need to conform to the Exif standard, but with additional tags as well, such as the make and model of the device generating the file. There are also rules on the accompanying thumbnail data, compression ratio, and so the list goes on. If just one of these things is missing, then the image is no longer DCF-compliant and, as Mr Gardner has discovered, things don't work as they should.

now, and definitely not customer-orientated.

However, dealing with the problem at hand, saving your files as JPEGs and creating a 'camera-style' folder structure is the correct step – what you need to do is to 'trick' your TV into thinking these are files from the camera. As that hasn't worked, my next question is, have you renamed the images? If so, are they in the same style as the camera? Although it's unlikely to make a difference if you use a descriptor ('tree.jpg', for example), you might want to try following the camera style (see *Glossary*, above).

If this doesn't work, experiment with

the way in which you save your JPEGs in Elements. Rather than use the Save or Save As option, choose Save For Web instead, as this can use slightly different JPEG compression methods. Try saving the same image multiple times at different settings (using a modified file name, obviously, and making a note of what you've done), and then see if one or more of your images works. Some Sony TV owners have found that saving their images at a lower quality setting (higher compression) is all that's needed, although that clearly compromises image quality. **Chris Gatcum**

model is L308S) for use with my medium-format camera, which I found very good for incident-light measurements. I traded it for a Sekonic spot meter (the current model is L758) to better understand metering, but I have found I mostly use it for incident measurements. In fact, I'd have been better off sticking with the little one, which is lighter.

Camera metering is pretty good these days and advantages of manual metering are less than they were. The instances when they can help are scenes with black and with white (wedding portraits, for example), where reflected metering can get thrown off, and light, mixed shade (such as under trees on a sunny day), where I find I tend to overexpose using reflected measurements.

frank1 replies If you are using a digital camera, you really don't need one. If you do want to buy

one, then Minolta and Sekonic are the ones to look at, but make sure you buy a flash meter and not a lightmeter if you're using flash.

Bob Maddison replies About the only time a lightmeter can be really useful is in portraiture or studio work when it can be extremely helpful to use it in the 'incident-light' mode. While the meters referred to are excellent, they will respond to 'pre-flash' unless you use a line connection from the meter to camera or you are using the flash in a fully manual mode.

LargeFormat replies Although I have a couple of lightmeters (Weston Euromaster and Sekonic), I haven't used them since digital imaging became good enough for me to pack away my large-format kit. If I'm in doubt, I just look at the little screen on the back and take another shot if necessary.

In next week's AP

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© BOB CROSLIN

Professor
Newman
explains...

Exposure and workflow

In the final part of his series on understanding exposure, **Professor Bob Newman** looks at ways exposure affects a final image

IN MY last two articles (AP 10 November and 8 December 2012), the topic of discussion has been exposure, which is defined as the illumination of the sensor x the time for which it is illuminated. Exposure determines the density of light incident on the sensor over the whole exposure time, and thus the number of photons that make up the image. From that number of photons is derived the photon shot noise, the major noise in an image, so that exposure directly controls image noise – and the greater the exposure, the less noisy the image.

Thus, if the photographer's aim is to produce images with as little noise as possible, which would be a common view of what constitutes the highest 'image quality', then the aim will be to manage exposure so as to minimise that noise, which in turn simply means ensuring that the exposure used is as large (that is, as much light, in lux seconds) as possible.

There are limitations to this approach, as there are always factors that stop a photographer choosing an arbitrarily large exposure. One is the exposure that the camera can record. Another is control of motion blur, which limits the shutter speed. Aperture is limited by the size of the lens,

or by the depth of field required. So, in the end, the art of managing exposure consists of juggling the desire for the largest possible exposure with these other needs, which I will collectively call the 'pictorial constraints' – constraints born out of the desire to take a particular picture, rather than any other.

The other set of constraints on choice of exposure are 'workflow constraints'. For the purposes of this discussion, there is a very wide definition of 'workflow', starting with the way that a photographer chooses to use a camera to the output medium, including the development and post-processing employed.

IN-CAMERA PROCESSING AND FILM

So long as a photographer sticks to the in-camera processing, a modern digital camera behaves very like an old film-based camera, being particularly close to a camera using transparency film. This is not due to the characteristics of the underlying technology, but because the cameras were designed to be easier for photographers to use who were raised on film. Fig 1 (below) shows a series of characteristic curves that plot output brightness against exposure.

The similarity of camera-processed JPEG files to film can be seen from the similarity of the film curve and JPEG curve. The dissimilarity of the JPEG curve to the underlying characteristic of the sensor can also be seen. Whereas the JPEG and film curves are 'S' shaped, and compress the highlights and shadows with respect to the midtones, the raw curve is linear, with an even response to all brightness levels.

The shape of the S curve depends on development. If using out-of-camera JPEGs, it is the camera's firmware that determines the shape of the curve and which part of the linear sensor characteristic goes to make the final brightness curve. This is the way that a range of 'ISO' ratings are produced from a single sensor output characteristic – the camera selects to use different sections of the sensor curve to map into the tones of the final image, as illustrated in fig 2.

The consequence is that if using a workflow based on ex-camera JPEGs, we need to take into account the processing characteristics that were previously selected, by dint of choosing an ISO. On the other hand, when shooting raw, the processing will be post-selected, so

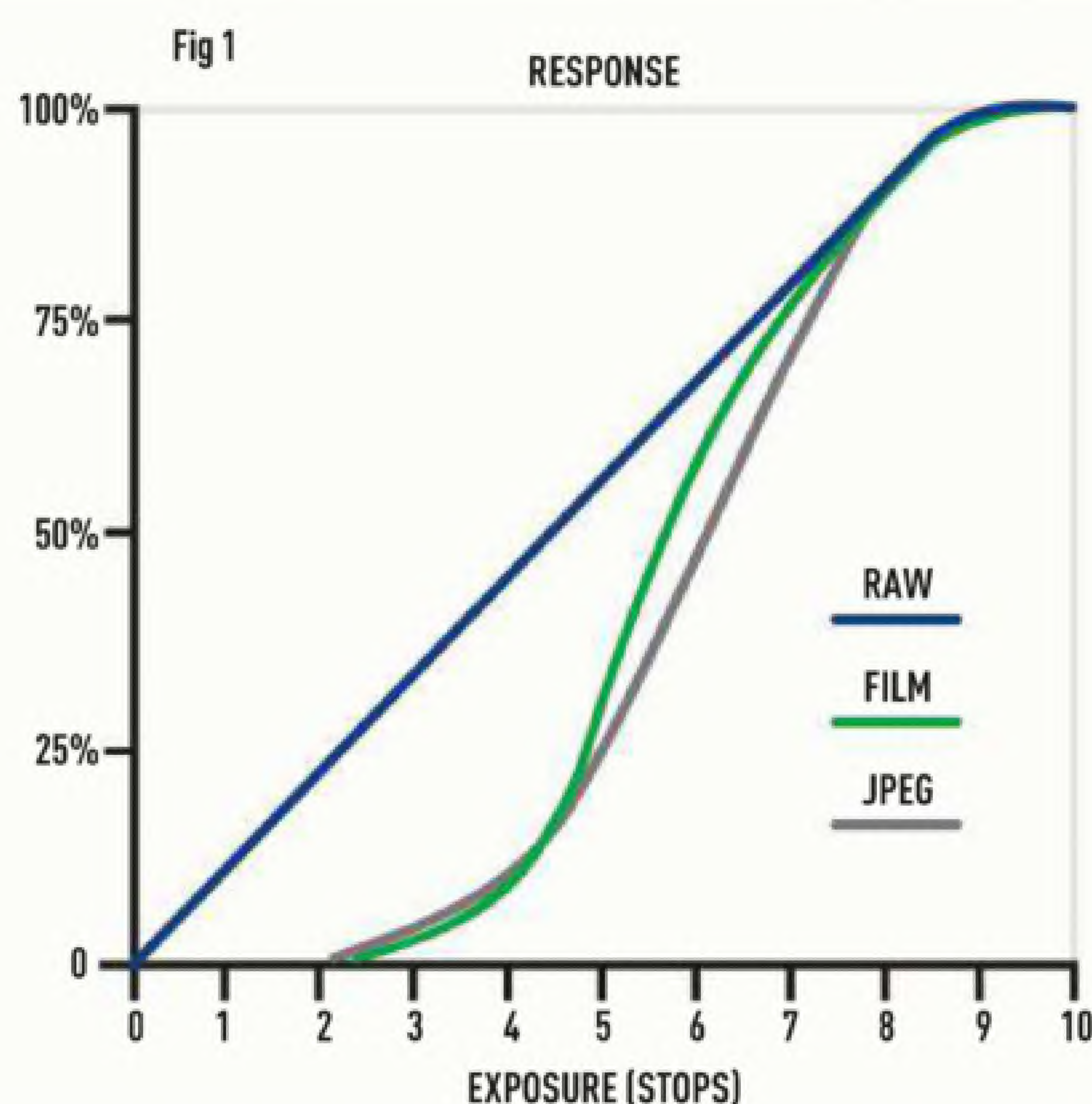


Figure 1: Film and JPEG react to light in a similar way. The same exposure change produces much less effect in the 'head' and 'toe' of the S-shaped curve than it does in the centre. By contrast, the same exposure change causes the same effect to the data in a raw file, except right at the top, where the sensor begins to saturate. **Figure 2:** Different ISO curves are created by mapping different parts of the raw characteristic to the desired ISO S-curve

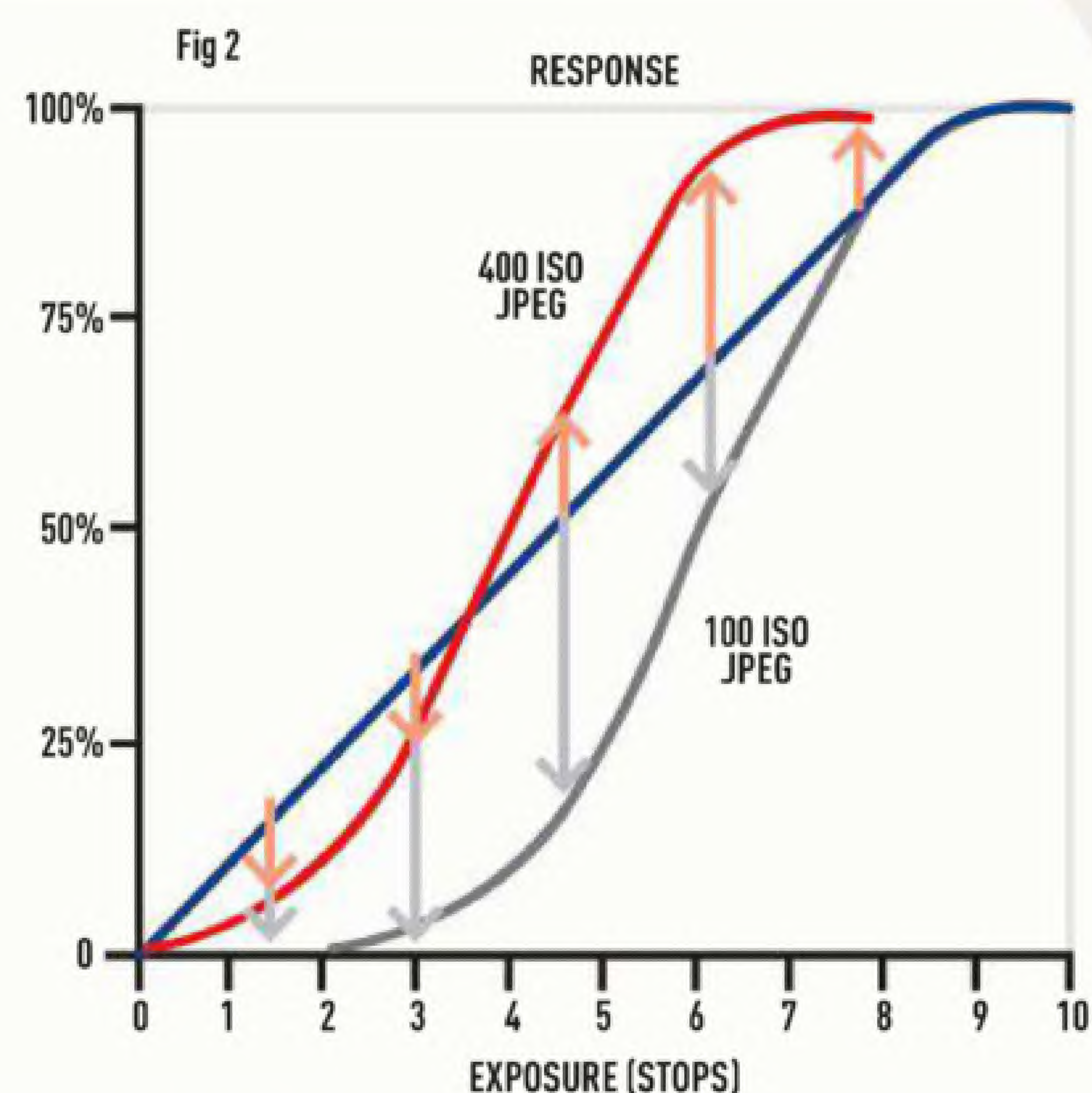




Fig 3

JPEG



Raw

Figure 3: Directly processed without the S-shape tone curve, a raw image looks extremely flat and uncontrasty compared to a JPEG image

the processing can be optimised for the exposure used rather than the other way round. In this case, the photographer has rather more latitude with respect to exposure parameters for pictorial effect, such as depth of field and motion blur.

JPEG WORKFLOW

One of the great attractions of digital photography – at least for photographers brought up on film and used to processing their work in a commercial laboratory – is that a digital camera using JPEGs is much like a film camera loaded with a huge roll of film that can be erased and reused. This is because the in-camera processing has been designed to react to changes in exposure just like film does.

Looking again at fig 2, we can see that the change in output brightness with respect to exposure is not linear. The same change in logarithmic exposure produces a much smaller change in brightness at the head and foot of the curve than it does in the centre. It is this characteristic that allows typical display media such as computer, TV and phone screens and print paper, all of which are capable of displaying tone with a brightness range of 8 stops or so, to display a wider range of tones that might occur in a real-life scene. In the shadows and highlights the tones become compressed, due to the shape of the curve.

Subjectively, this is all right, since we will tend to concentrate attention on the midtones and don't expect to see a great deal of detail in shadows or highlights, although we do expect to see some. Thus, the S-shaped curve provides a more convincing rendition of reality than would a simple 8-stop linear curve. Fortuitously, as

this characteristic is produced naturally, it is unsurprising that the engineers designing digital cameras decide to use it.

When using JPEGs or film, it is necessary to choose the exposure so that the local exposure generated by different shades in the scene matches the correct parts of the S-shaped exposure curve. The cost of getting this wrong is that the most prominent parts of the scene end up being recorded in the squeezed head and toe parts of the curve. Although the brightness can be returned to nominal using post-processing tools, much information on the tonality in the midtones will have been lost due to the compression, and the result is often an unsatisfactory photograph. Thus, when using a JPEG workflow, there is a big incentive to get it right in-camera – in other words, to take care adjusting the exposure to ensure that the outcome is positioned correctly on the S curve for the ISO selected.

RAW WORKFLOW

Things are slightly different using a raw workflow. As can be seen from the graph in fig 2, the raw output of the sensor is linearly related to the exposure level. When you view a processed image from a raw file, the film-like S-shaped curve is imposed during processing, and processing can be adjusted to suit the latent-captured image in the file. Thus, in principle, it matters little on which part of the curve the exposure lies as, when correctly processed, the full tonality will be available. The limit to this is the acceptability of noise. As seen in my previous two articles, the lower the exposure, the higher the noise. Thus, using a raw workflow, the aim of exposure management is to

'There are a number of factors that limit the size of exposure that might be used. The first is the extent of the raw curve'

maximise exposure, rather than attempting to match the S curve – which instead can be matched to exposure.

There are a number of factors that limit the size of exposure that might be used. The first is the extent of the raw curve. If the exposure is so large that it goes over the top, the highlight detail will be lost. Next is the limit on shutter speed, which is usually a matter of minimising camera shake. Finally, there are limitations on the f-number, either the maximum aperture of the lens, the required depth of field or, in some cases, the desire to use the lens at its optimal sharpness.

Conventionally, exposure is set by the ISO selected, so this advice amounts to selecting as slow as possible an ISO. Non-conventionally, we have seen in previous articles that exposure and ISO, in manual mode (or using exposure compensation), are not as tightly linked as is often suggested, with some leeway to use a larger exposure than the nominal one for the ISO. This results in lower noise, but with the risk that highlights might be lost by straying over the top of the characteristic curve. One way to check is to look at the histogram on the LCD display (either after a test shot or in live view if a histogram is available), and increase the exposure to ensure that the clear space to the right is minimised, but existent – a technique known as 'expose to the right'. **AP**



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

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LEICA SF20 FLASH + CASE	MINT BOXED £89.00
LEICA SF20 FLASH	MINT £70.00
LEICA HANDGRIP FOR M8/M9 etc	EXC++ BOXED £145.00
LEICA ERC LEATHER CASE (14505) FOR M6/METT/L/M7	MINT BOXED £99.00
LEICA R8 BODY CHROME (REALLY NICE LOW USE)	MINT £475.00
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LEICAFLEX SL BODY CHROME	MINT-BOXED £299.00
LEICA 21mm 14 SUPER ANGULON R	MINT-BOXED £499.00
LEICA 50mm F2 SUMMICRON R ROM LENS LATEST	MINT £425.00
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LEICA 28 - 70mm 13.5/4.5 VARIO ELMAR ROM	MINT BOXED AS NEW £445.00
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ANGENIEUX 70 - 200mm 13.5 FOR LEICA R FIT	MINT BOXED £775.00
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LEICA ANGLE FINDER R (14300)	MINT BOXED £99.00
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VOIGTLANDER BESSA R2 BODY OLIVE M MOUNT	MINT-BOXED £275.00
VOIGTLANDER BESSA R2 BODY BLACK M MOUNT	MINT-BOXED £245.00
VOIGTLANDER 35mm F1.4 NOKTON VM LEICA M MOUNT	MINT BOXED £385.00
VOIGTLANDER 35mm F1.7 ULTRON ASPHERIC	MINT- £365.00
VOIGTLANDER 50mm 12.5 COLOR SKOPAR BLACK	MINT BOXED £315.00
VOIGTLANDER 75mm 11.8 HELIAR CLASS VM M MOUNT	
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VOIGTLANDER 90mm 13.5 APO LANTHAR (BLK)	MINT BOXED £215.00
VOIGTLANDER WINDER T	MINT BOXED £129.00
VOIGTLANDER BESSA SIDE GRIP	MINT BOXED £45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	MINT- £115.00
VOIGTLANDER ANGLE FINDER + 15.21,25mm ADAPTORS	
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BRONICA RF 45mm 14 ZENZANON FOR 645 R/F + FINDER	MINT CASED £399.00
BRONICA 50mm 12.8 ZENZANON MC	EXC+++ £99.00
BRONICA 150mm 13.5 ZENZANON PE	MINT-BOXED £159.00
BRONICA 150mm 13.5 ZENZANON E MC	MINT BOXED £119.00
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BRONICA ETRSI 120 BACK	MINT £79.00
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BRONICA 100mm 14 MACRO ZENZANON PE	MINT £245.00
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BRONICA METERED CHIMNEY FINDER	£75.00
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MAMIYA 65mm 14 SEKOR Z LENS FOR RZ + HOOD	MINT £159.00
MAMIYA 65mm L 14 LENS FOR RZ	MINT- £399.00
MAMIYA 180mm 14.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm 14.5 LENS FOR RZ	MINT- £195.00
MAMIYA 150mm 13.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 210mm 14 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA 180mm 14.5 SEKOR FOR R8	MINT £169.00
MAMIYA RZ 67 PRO BACK	MINT- £69.00
MAMIYA RZ 67 PRO II BACK	MINT- £79.00
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Our Price

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- £549.99**
- £529.00**
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Our Price

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- £298.00**

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72mm	£31.76	£67.93	£99.99
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Black or White

14.2 megapixels
60.0 fps
1080p movie mode



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D3200
Black or Red

24.2 megapixels
4.0 fps
1080p movie mode



£45 CASHBACK*

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5.0 fps
1080p movie mode



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D7000

16.2 megapixels
6.0 fps
1080p movie mode



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CUSTOMER REVIEW: D7000 Body Only

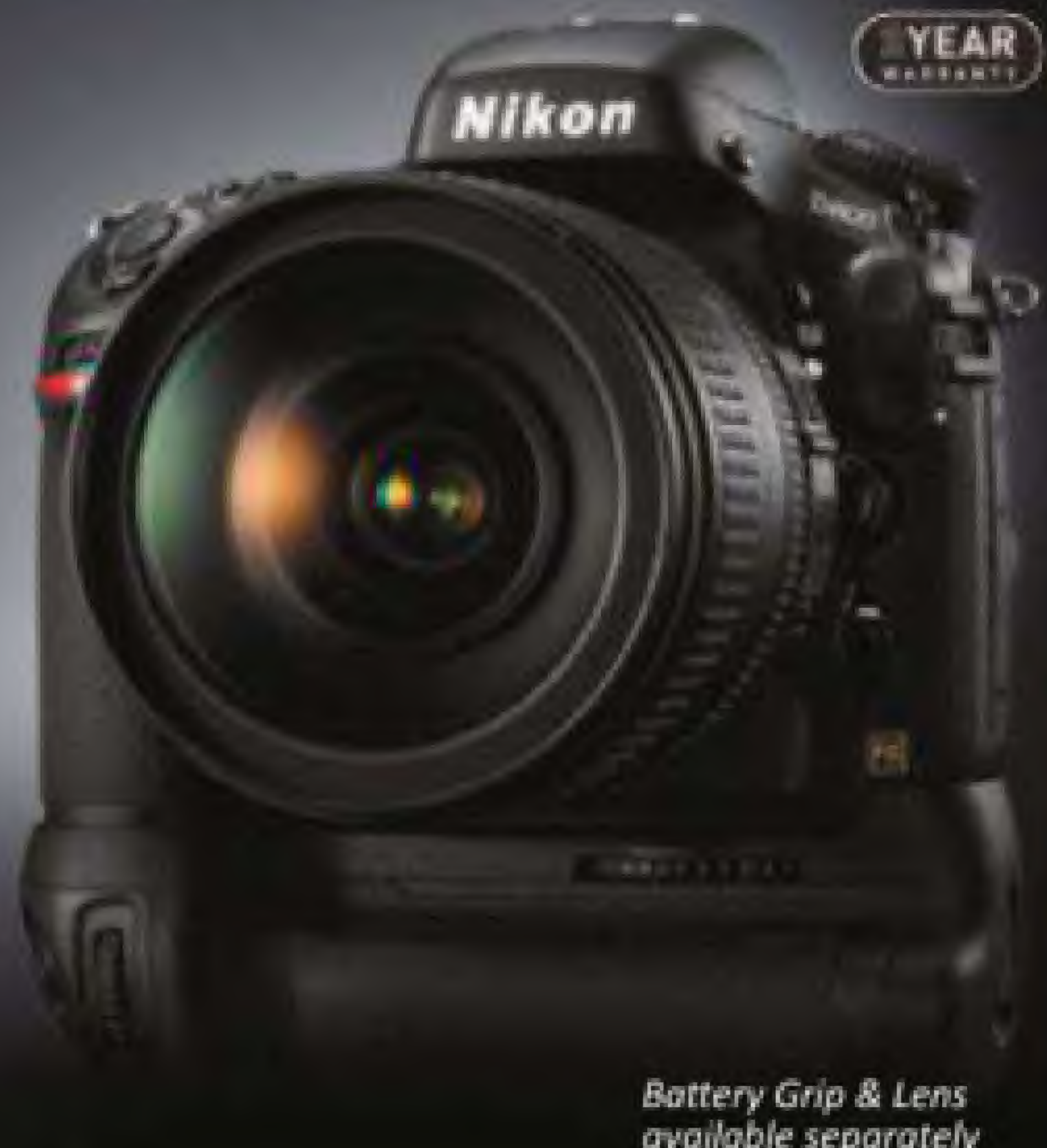
★★★★★ 'Nikon D7000 wish I had got one sooner' Snorri - Huddersfield



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D800 Body

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5.5 fps
Full Frame CMOS Sensor



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CUSTOMER REVIEW: D600 Body

★★★★★ 'Superb replacement for D700' AlphaMan - N.W. England



D4

16.2 megapixels
11.0 fps
Full Frame CMOS Sensor



D4 Body

£4360

D4 Body £4360



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SONY

NEX-6 Black

NEW!

16.1 megapixels
10.0 fps



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A77

24.3 megapixels
12.0 fps
1080p movie mode



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24.3 megapixels
6.0 fps
Full Frame CMOS Sensor



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Panasonic

G5

16.5 megapixels
6.0 fps
1080p movie mode



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GH3

16.05 megapixels
20.0 fps
1080p movie mode



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From **£1199**

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OLYMPUS

OM-D E-M5
Silver or Black

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9.0 fps
1080p movie mode



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NEW!
16.1 megapixels
8.0 fps



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K-5 II

16.3 megapixels
7.0 fps
1080p movie mode



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X-Pro1 Black

16.3 megapixels
6.0 fps
1080p movie mode



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X-E1 Black or Silver

NEW!
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6.0 fps
1080p movie mode



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4.5 fps
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Full Frame CMOS sensor

NEW! 6D

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£699 Inc Cashback*



18.0 megapixels
4.3 fps
1080p movie mode

Canon C/back* ends 24.01.13

Canon
EOS 600D

£40 CASHBACK*



18.0 megapixels
3.7 fps
1080p movie mode

Canon Cashback* ends 24.01.13

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Canon
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£50 CASHBACK*



Canon Cashback* ends 24.01.13

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CUSTOMER REVIEW: 650D + 18-55mm IS II
★★★★★ 'Nice little DSLR - Big improvements' MTA - Watford

Canon
EOS 60D



18.0 megapixels
5.0 fps
1080p movie mode

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Canon
EOS 7D



18.0 megapixels
8.0 fps
1080p movie mode

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Canon
5D Mark III



22.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS sensor

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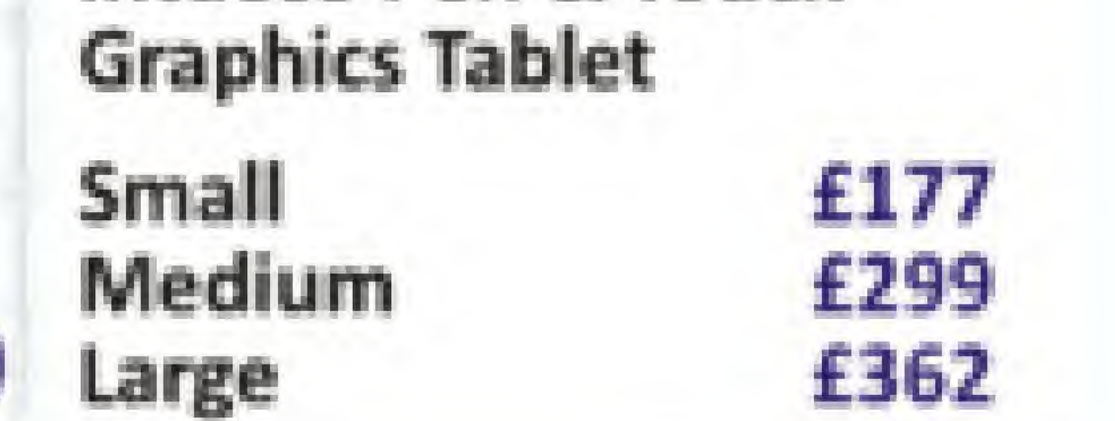


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PRINTER INK CARTRIDGES



EPSON

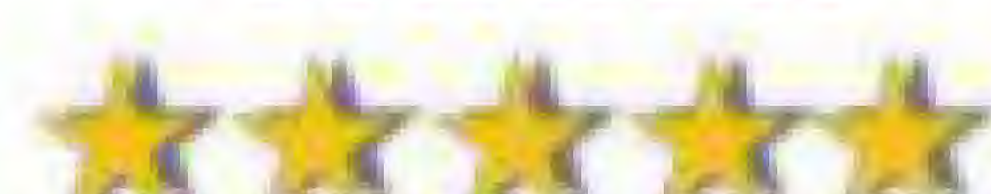
COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

Digital
PHOTOGRAPHY

Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
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T008 Colour	£21.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£27.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£26.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£14.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£39.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£64.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£89.99 set of 8	£3.99 21ml, 3 for £13.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo R2400
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	Lilly Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£92.99 set of 8	Check Website.	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0591/2/3, each	£11.99 13ml	Check Website.	Teddy Bear Inks
T0594/5/6, each	£11.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0597/8/9, each	£11.99 13ml	Check Website.	SX400/405/415/515, D78/92/120, B40W, BX300
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	DX4000/4400/5000/6000/7000/7400/8400/9400
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T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Owl Inks
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FW/830FWD, R265/285/360, RX560/585/685
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	Photo R1900
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Flamingo Inks
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	
T0791/2/3, each	£11.99 10ml	Check Website.	Photo R2880
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T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	S22, SX125/130, SX420W/425W/445W, BX305F
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Fox Inks
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD
T0870-T0879 Set of 8	£69.99 set of 8	Check Website.	Photo R3000 Turtle Inks
T0870 Gloss	£7.99 11.4ml	Check Website.	Photo R2000 Kingfisher Inks
T0871/2/3/4, each	£8.99 11.4ml	Check Website.	Photo RX700 Penguin Inks
T0877/8/9, each	£8.99 11.4ml	Check Website.	Photo Pro 3800, 3880
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	Expression Home XP30, XP102, XP202, XP205
T0961/2/3/4/5, each	£8.99 11.4ml	Check Website.	XP302, XP305, XP402, XP405
T0966/7/8/9, each	£8.99 11.4ml	Check Website.	Daisy Inks
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	Expression Home XP30, XP102, XP202, XP205
T1281 Black	£6.99 5.9ml	£4.99 13ml	XP302, XP305, XP402, XP405
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	High Capacity Daisy Inks
T1291-T1294 Set of 4	£38.99 set of 4	£16.99 sets of 4	Expression Photo XP750, XP850
T1291 Black	£9.99 11.2ml	£5.49 16ml	Elephant Inks
T1292/3/4, each	£9.99 7ml	£4.49 13ml	
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No.27 Colour	£18.99
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LP-E10 for Canon	£12.99	
NP40 for Fuji	£9.99	
NP45 for Fuji	£9.99	
NP50 for Fuji	£9.99	
NP95 for Fuji	£9.99	
NP140 for Fuji	£12.99	
NP150 for Fuji	£19.99	
NP400 for Minolta	£12.99	
EN-EL1 for Nikon	£9.99	
EN-EL3/3A for Nikon	£9.99	
EN-EL3E for Nikon	£15.99	
EN-EL5 for Nikon	£9.99	
EN-EL9 for Nikon	£12.99	
EN-EL10 for Nikon	£9.99	
EN-EL11 for Nikon	£9.99	
EN-EL12 for Nikon	£9.99	
EN-EL14 for Nikon	£24.99	
EN-EL15 for Nikon	£29.99	
EN-EL19 for Nikon	£12.99	
EN-EL20 for Nikon	£14.99	
Li10B/12B for Olympus	£9.99	
Li40B/42B for Olympus	£9.99	
Li50B for Olympus	£9.99	
BLM-1 for Olympus	£12.99	
BLS-1 for Olympus	£12.99	
CGA-S005 for Panasonic	£9.99	
CGR-S006 for Panasonic	£9.99	
CGA-S007 for Panasonic	£9.99	
DMW-BCG10 for Panasonic	£19.99	
DMW-BCJ13 for Panasonic	£19.99	
DMW-BCK7 for Panasonic	£19.99	
DMW-BLB13 for Panasonic	£19.99	
DMW-BLE9 for Panasonic	£14.99	
DMW-BMB9 for Panasonic	£24.99	
D-Li50 for Pentax	£12.99	
D-Li90 for Pentax	£12.99	
D-Li109 for Pentax	£12.99	
SLM-1137D for Samsung	£9.99	
SLM-1674 for Samsung	£12.99	
BG-1 for Sony	£19.99	
NP-FM500H for Sony	£19.99	
NP-FH50 for Sony	£19.99	
NP-FW50 for Sony	£24.99	

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5D MkII	£99.99
For Canon 5D MkIII	£99.99
For Canon 7D	£99.99
For Canon 30/40/50D	£59.99
For Canon 60D	£99.99
For Canon 450/500D	£69.99
For Canon 550D	£99.99
For Canon 600/650D	£99.99
For Canon 1000D	£69.99
For Nikon D80/D90	£59.99
For Nikon D800/D800E	£99.99
For Nikon D7000	£99.99

Full range of coin cells in stock

Dedicated Charger

A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. £14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£3.99
2CR5 Energizer Lithium (1)	£5.99
CRV3 Energizer Lithium (1)	£1.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

P-Type Six-Piece Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

CLEANING

GREEN CLEAN Sensor Cleaning

LensPen SensorKlear Loupe 6X magnification, with LEDs	£39.99
LensPen SensorKlear Loupe Kit inc. Loupe, Blower, SensorKlear	£49.99
Green Clean Sensor Cleaning Kit inc. Mini Vacuum, swabs, wipes	£64.99
Green Clean Sensor Cleaning Wet'n'Dry Swabs pack of 4	£15.99

Lens Cleaning

LensPen Original Carbon-tipped pen with built-in cleaning brush	£7.99	
LensPen DSLR Pro Kit Cloth, Pen, FilterKlear, MicroPro	£24.99	£17.99
Spudz 6x6 Washable microfibre cloth with neoprene pouch and belt/key clip	£4.99	

Massive range of cleaning equipment on our website and in stock.

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99



Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9 stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!



This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99



Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

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CAMERA BAGS

thinkTANK photo

We will match or beat ANY UK Think Tank price!
Full Think Tank range in stock - below are just a few examples:

Retrospective 7	Airport Commuter	Airport International V2.0
NEW! £114	NEW! £149	£245

Billingham

We will match or beat ANY UK Billingham price!
Full Billingham range in stock - below are just a few examples:

Hadley Range	The 5 Series	The 07 Range
Hadley Small £126 Hadley Large £148 Hadley Pro £159	225 £247 335 £256 445 £279 555 £315	107 £247 207 £270 307 £288

Kata

Comprehensive Kata range in stock!
Below are just a few examples:

GearPack Range	Digital Rucksack Range	3-N-1 ProLight Series
NEW! Gearpack-60 £49 Gearpack-80 £59 Gearpack-100 £69	DR-465 £65 DR-466 £49 DR-467 £72 DR-467 £79	3N1-25 £139 3N1-35 £169

tamrac

Comprehensive Tamrac range in stock!
Below are just a few examples:

Expedition Range	Velocity Sling Range	Accessories
4X £89 5X £104 6X £119 7X £149 8X £169	6X £29 7X £39 8X £44 9X £49 10X £59	Water Bottle £13 Lens Case 50 £12 Lens Case 100 £13 Lens Case 200 £14 Flash Case £11 Rain Cover £20

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

Messenger UP-Rise	Zoomster Outlawz	Backpack UP-Rise
UP-Rise 28 £72 UP-Rise 33 £82 UP-Rise 38 £90	Outlawz 16Z £54 Outlawz 17Z £63	UP-Rise 45 £90 UP-Rise 46 £99 UP-Rise 48 £108

RAIN COVERS

OpTech Rainsleeve	Kata Elements Covers	Think Tank Hydrophobia
Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashguns. 2 per pack. Standard £6 Flash £8	Protect your camera against the elements! E690 Small £37 E702 Large £52	The ultimate protection from the weather! 70-200 £109 70-200 Flash £114 300-600 £118

CAMERA STRAPS

BLACKRAPID The world's fastest camera straps!

RS-4 Classic £54.99	RS-5 Cargo £64.99	RS-7 Curve £59.99	RS-W1 Womens £59.99	RS-SPORT £59.99	RS-DR1 Double £119.99	SnapR-35 Large £44.99
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OP TECH USA The world's best-selling SLR camera straps!

Camera Straps	System Connectors
Wrist Strap £11.99	Adapt-its (4) £4.99
Classic Strap £16.99	Extensions (2) £6.99
Super Classic £19.99	UniLoop (2) £6.99
Pro 3/8 Strap £17.99	ProLoop (2) £9.99
Pro Loop Strap £18.99	LensSupport (2) £9.99
Utility Sling Strap £29.99	Sling Adapter £10.99

TRIPODS

Manfrotto

Massive range of Manfrotto in stock!
Below are just a few examples:

190XPROB Tripod	055XPROB Tripod
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column	Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column
Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £99.99	Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm £109.99

190CXPRO3	190CXPRO4	055CXPRO3	055CXPRO4
Carbon Fibre 3-section legs, Q90 column	Carbon Fibre 4-section legs, Q90 column	Carbon Fibre 3-section legs, Q90 column	Carbon Fibre 4-section legs, Q90 column
Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm £204.99	Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm £212.99	Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm £232.99	Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm £246.99

MM294A3 Monopod	MM294A4 Monopod	679B Monopod
Aluminium 3-section	Aluminium 4-section	Aluminium 3-section
Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm £29.99	Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm £34.99	Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm £35.99

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

AltaPRO 263AT Tripod	AltaPRO 264AT Tripod
Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column	Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column
Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm £125.99	Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm £134.99

PRO 253CT	PRO 283CT	NEW! Nivelio Tripods
Carbon Fibre 3-section legs, MACC column	Carbon Fibre 3-section legs, MACC column	A new range of lightweight, flexible, compact tripods with heads that fold flat in a few seconds thanks to the unique, inverting open canopy.
Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm £242.99	Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm £296.99	204BK H:101cm, W:0.6kg £53.99 214BK H:120cm, W:0.7kg £62.99 244BK H:145cm, W:1.1kg £98.99 245BK H:161cm, W:1.2kg £107.99

PH32 Pan / Tilt	SBH100 Ball Head	GH100 Pistol Grip
3-way fluid head, magnesium, three spirit levels, quick release plate.	Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate.	Multi award-winning pistol grip head with spirit level, friction control and panoramic function.
Weight: 0.42kg Load: 5.0kg £67.49	Weight: 0.39kg Load: 10.0kg £67.49	Weight: 0.75kg Load: 6.0kg £107.99

BENRO

GH-1P Gimbal	GH-2 Gimbal	Travel Angel 2
Superb gimbal head, with control handle. Side mounting for lens.	Heavy duty gimbal head, with massive load rating. Flat mounting for lens.	A1682TB0 £179 A1692TB0 £189
Weight: 0.8kg Load: 12.0kg £229	Weight: 1.4kg Load: 23.0kg £329	Flat Traveller 2 A1182TB0 £204 A1192TB0 £209

KOOD

A284 Tripod
Aluminium 4-section
Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm £73.99

C2504 Monopod	C2804 Monopod
Carbon Fibre 4-section	
Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm £59.99	Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm £66.99

BH02 Ball Head	BH08 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs	
Weight: 0.42kg Load: 12.0kg £25.99	Weight: 0.42kg Load: 12.0kg £29.99

BH22 Ball Head	BH25 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs	
Weight: 0.4kg Load: 8.0kg £31.99	Weight: 0.4kg Load: 8.0kg £45.99

hähnel

Triad 30 Lite
4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carrying case.
Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm £39.99

Triad 40 Lite
Including BH40 alloy ball head.
Weight: 1.58kg Max Load: 5.0kg Folded: 60cm Max Height: 153cm £49.99

Triad 60 Lite
Including 3-way fluid damped pan/tilt head.
Weight: 1.90kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm £59.99

TRIGGERS & METERS

PocketWizard

The NEW Plus III

Single Unit	£129
Double Unit	£249
Triple Unit	£369

Mini & Flex
The world's leading TTL wireless triggering system.

AC3 Zone Controller	£49
TT1 Mini Transmitter	£149
TT5 Flex Transceiver	£159

SEKONIC

L208 TwinMaster
Analogue, incident and reflected, ambient light only.
£85

L308S FlashMate
Digital, incident and reflected, ambient and flash light.
£139

L478D LiteMaster Pro £349
L478DR LiteMaster Pro £399

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Hahnel Combi TF
Combed wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels.
Receiver & Transmitter £49.99

NEW GigaT MkII £65
NEW Tuff TTL £99

YONGNUO

Yongnuo CTR-301P £27.99
Extra Receivers £18.99
Yongnuo RF-602 £29.99
Extra Receivers £19.99
Yongnuo RF-603 £31.99

Yongnuo YN-460II and YN-560II flashguns also in stock!

FLASH GUNS

Nissin

Free batteries with every Nissin Flashgun

Nissin Di866 MkII
The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon, Nikon and Sony digital SLRs, the Nissin Di866 fully supports full TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades.
£189.99 Canon, Nikon & Sony

Metz

Free batteries with every Metz Flashgun

24 AF-1 £49.99
36 AF-5 £69.99
44 AF-1 £129.99
50 AF-1 £169.99

Canon, Nikon, Sony, & Olympus

Nissin Di622 MkII
An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser.
£114.99 Canon, Nikon & Sony

Nissin Di466
Guide number of 33m. Full TTL, adjustable bounce flash head, wide angle diffuser.
£72.99 Canon, Nikon & Olympus

Nissin MF18 Ring Flash
The new Nissin MF18 Macro Ring Flash offers an exceptionally high guide number of 16m (ISO100), colour LCD display, power pack port, Auto, TTL, Manual, Multi, Wireless and Custom settings are just some of its features, plus an expanding ring head. Includes mounting rings for 52, 58, 62, 67, 72 and 77mm diameter mounting rings. Available in Canon and Nikon fit.
£279.99

TTL Flash Cord Coiled £24.99
TTL Flash Cord Straight £29.99

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

FLASH DIFFUSERS

Bounce Flash Diffuser
These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 380EX / 420EX
Canon 430EX / 430EXII / 550EX
Canon 580EX / 580EXII
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ
£10.99

Inverted Dome Pro Flash Diffuser Set
Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes:

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc
Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc
Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc
£29.99

STUDIO ACCESSORIES

westcott

Apollos and Halos	Collapsible Umbrellas
The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle.	Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5".
28" Apollo £99.99 Apollo Orb £119.99 Apollo Strip £119.99	43" Umbrella Soft Silver £19.99 43" Umbrella White £19.99 43" Umbrella White/Black £21.99

Westcott 28" Apollo Flash Kit Including shoe mount, 28" Apollo and light stand. £184 £129.99	Westcott Umbrella Flash Kit Including shoe mount, umbrella and light stand. £81 £64.99	Westcott 5-in-1 Reflector Kit Including reflector, reflector holder, and light stand. £110 £79.99
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Canon 5D Mk II
Canon 5D Mk III
Canon 7D
Canon 60D
£99.99

Canon PGI9 Pro 9500 inks



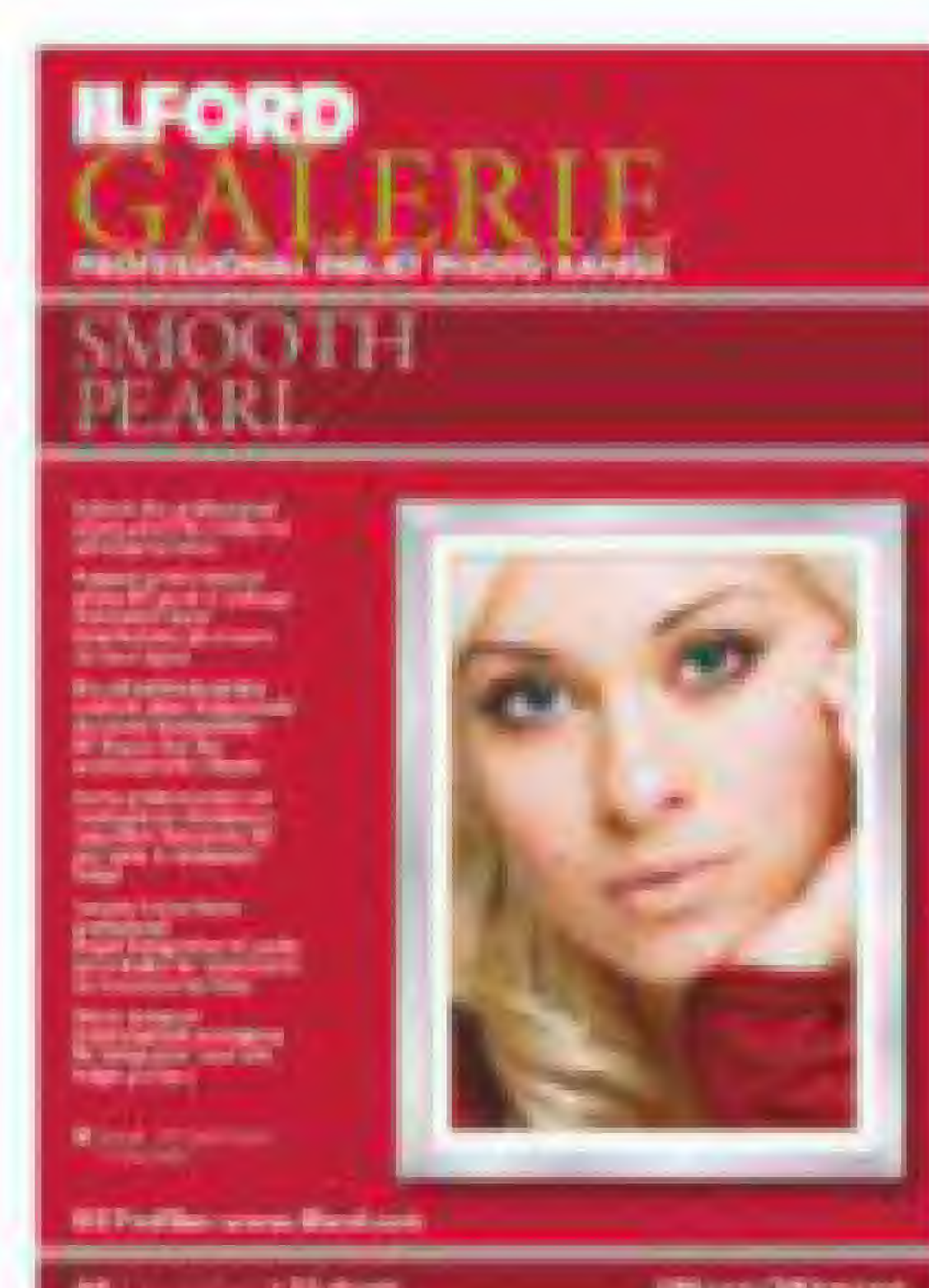
Each
£8.99
Set of 10
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8GB
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35 sheets
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rrp £19 **SAVE £9** £10

STEINER 8x22
SAFARI
rrp £99 **SAVE £44** £55

STO-FEN GOLD
580EX2 / SB600
rrp £17 **SAVE £7** £10

SUMMIT PHOTOFIX SP5
SCANNER
rrp £69 **SAVE £40** £29

SUMMIT PHOTOFIX SP2
SCANNER
rrp £69 **SAVE £40** £29

TAMRAC EXPEDITION 4X
rrp £127 **SAVE £47** £80

TAMRON 28-75mm
1/2-8 XR DI LD SP
rrp £449 **SAVE £100** £349

TAMRON 70-200mm
1/2-8 VC DI USD
rrp £1499 **SAVE £300** £1199

TAMRON 17-50mm
1/2-8 XD CANON OR NIKON
rrp £399 **SAVE £114** £285

TAMRON 18-200mm
1/3.5-6.3 XR
rrp £229 **SAVE £64** £165

TENBA SHOOTOUT
ULTRALIGHT
rrp £130 **SAVE £50** £80

TENBA MESSENGER
SMALL ORANGE
rrp £120 **SAVE £50** £70

TOKINA 11-16mm
1/2-8 ATX CANON / NIKON
rrp £599 **SAVE £150** £449

TOKINA 11-16mm
1/2-8 ATX MKII NIKON
rrp £599 **SAVE £100** £499

VANGUARD TRACKER 324 MONOPOD
rrp £55 **SAVE £20** £35

VELBON QHD-53D
HEAD
rrp £89 **SAVE £50** £39

VELBON QHD 71
BALL HEAD
rrp £119 **SAVE £59** £60

VELBON PHD-54Q
HEAD
rrp £149 **SAVE £99** £50

EX-DEMO VELBON GEO 530CF W/ PH157Q HEAD
rrp £199 **SAVE £49** £150

VELBON EX640
TRIPOD
rrp £59 **SAVE £20** £39

VELBON GEO E440 & PH157 HEAD
rrp £219 **SAVE £120** £99

VELBON GEO E440L & QHD53 HEAD
rrp £249 **SAVE £124** £125

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rrp £175 **SAVE £60** **£115**



BILLINGHAM SP40 SHOULDER PAD
rrp £30 **SAVE £15** **£15**



BLACK RAPID BRYCE CAMO
rrp £29 **SAVE £19** **£10**



BLACK RAPID RS DR1 STRAP
rrp £119 **SAVE £24** **£95**



CANON 18-55mm
1/3.5-5.6 IS EF-S
rrp £200 **SAVE £115** **£85**



CANON 20mm
1/2.8 EF USM
rrp £449 **SAVE £80** **£369**



CANON 40mm
1/2.8 STM
rrp £229 **SAVE £70** **£159**



CANON 70-200mm
1/2.8L IS USM MKII
rrp £2799 **SAVE £1030** **£1769**



CANON EOS 7D
BODY ONLY
rrp £1699 **SAVE £700** **£999**



CANON EOS 1100D
& 18-55mm DCIII
rrp £459 **SAVE £170** **£289**



CANON LP-E5
SPARE BATTERY
rrp £39 **SAVE £19** **£20**



CANON PG19 INK
SINGLE INKS FOR 9500
rrp £14 **SAVE £9** **£5 each**



CANON DC411
DVD / REFRUBISHED
was £149 **SAVE £49** **£100**



CANON HF M306
HDD / REFRUBISHED
was £300 **SAVE £50** **£250**



CANON R16
HDD / REFRUBISHED
was £250 **SAVE £101** **£149**



DOMKE PROPACK 217
ROLLER BAG
rrp £299 **SAVE £200** **£129**



DOMKE PROPACK 220
ROLLER BAG
rrp £329 **SAVE £170** **£159**



DOMKE F9JD
BLACK CANVAS
rrp £99 **SAVE £50** **£49**



DOMKE F3
BLACK CANVAS
rrp £149 **SAVE £50** **£99**



FAT GECKO
BIKE MOUNT
rrp £49 **SAVE £29** **£20**



HAHNEL TUFF TTL
FOR CANON
rrp £99 **SAVE £24** **£75**



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52mm to 82mm
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KENKO LENS2SCOPE
LENS ADAPTER
rrp £149 **SAVE £50** **£99**



LENSBABY SPARK
CREATIVE LENS
rrp £99 **SAVE £40** **£59**



LENSBABY COMPOSER
VARIOUS FITS
rrp £189 **SAVE £80** **£109**



LENSBABY SCOUT WITH
FISHEYE FOR CANON
rrp £199 **SAVE £50** **£149**



LOWEPRO TOPLOADER 45AW
rrp £34 **SAVE £9** **£25**



LOWEPRO PASSPORT SLING
rrp £55 **SAVE £20** **£35**



NATIONAL GEOGRAPHIC
NG2345 BAG
rrp £99 **SAVE £40** **£59**



NISSIN Di622
FLASHGUN
rrp £159 **SAVE £60** **£99**



NIKON CRUMPLER
MUFFIN TOP
rrp £69 **SAVE £30** **£39**



NIKON D800E
BODY ONLY
rrp £2559 **SAVE £309** **£2250**



NIKON EN-EL14
SPARE BATTERY
rrp £49 **SAVE £24** **£25**



NIKON F5-AL1
SLR ATTACHMENT
rrp £299 **SAVE £100** **£199**



NIKON MH-61
CHARGER FOR EL5
rrp £19 **SAVE £14** **£5**



NIKON MH-70
AA BATTERY CHARGER
rrp £27 **SAVE £17** **£10**



OLYMPUS EPM-2
& 14-42mm
rrp £499 **SAVE £50** **£449**



OLYMPUS OMD
& 12-50mm
rrp £1149 **SAVE £110** **£1039**



OLYMPUS SH25MR
SUPER ZOOM
rrp £149 **SAVE £50** **£99**



OLYMPUS SZ14
TRAVEL KIT
rrp £149 **SAVE £20** **£129**



OLYMPUS TG320
ALPINE KIT
rrp £149 **SAVE £40** **£109**



OLYMPUS LADY BAG
CAMERA HOLDALL
rrp £49 **SAVE £39** **£10**



OLYMPUS VG170
HELLO KIT
rrp £89 **SAVE £20** **£69**



OLYMPUS XZ2
ENTHUSIAST CAMERA
rrp £479 **SAVE £110** **£369**



PANASONIC LUMIX FZ62
rrp £329 **SAVE £70** **£259**



PANASONIC LUMIX LX5
rrp £379 **SAVE £129** **£250**



PANASONIC LUMIX LZ20
rrp £169 **SAVE £44** **£125**



PHOTTIX ODIN
FLASH RECIEVER
rrp £130 **SAVE £55** **£75**



PHOTTIX ODIN
FLASH TRIGGER SET
rrp £329 **SAVE £60** **£269**



POCKETWIZARD
AC3 CANON OR NIKON
rrp £69 **SAVE £30** **£39**



POCKETWIZARD
FLEX TT5 CANON OR NIKON
rrp £199 **SAVE £54** **£145**



POCKETWIZARD
MINI TT1 CANON OR NIKON
rrp £149 **SAVE £50** **£99**



SIGMA 70-300mm
1/4-5.6 DG OS
rrp £349 **SAVE £84** **£265**



SIGMA 70mm
1/2.8 DG MACRO
rrp £419 **SAVE £74** **£345**



SKYWATCHER
SKYHAWK 1145P SYNSCAN
rrp £299 **SAVE £50** **£249**



SKYWATCHER
SKYHAWK 1145P EQ1
rrp £169 **SAVE £30** **£139**



SKYWATCHER
EXPLORER 130M
rrp £199 **SAVE £40** **£159**



SKYWATCHER
MERCURY 707 AZIMUTH
rrp £119 **SAVE £40** **£89**



SKYWATCHER
CAPRICORN 70EQ1
rrp £119 **SAVE £20** **£99**



HELIOS FINE BRASS
2060 TELESCOPE
rrp £299 **SAVE £50** **£249**



TAMRAC EXPEDITION 7X
rrp £212 **SAVE £102** **£110**



TAMRAC RALLY 2
rrp £39 **SAVE £19** **£20**



TAMRAC VELOCITY 10X
rrp £89 **SAVE £34** **£55**



TAMRAC VELOCITY 8X
rrp £69 **SAVE £29** **£40**



TAMRAC ZUMA 7
rrp £119 **SAVE £50** **£69**



TAMRAC ULTRA PRO 5
HOLDALL
rrp £70 **SAVE £35** **£35**



TAMRAC ULTRA PRO 7
HOLDALL
rrp £110 **SAVE £70** **£40**



TAMRON 28-300mm
f/3.5-6.3 XR VC
rrp £599 **SAVE £270** **£329**



VANGUARD BIIIN 37
SHOULDER BAG
rrp £40 **SAVE £20** **£20**



VANGUARD BIIIN 47
SHOULDER BAG
rrp £55 **SAVE £25** **£30**



VANGUARD BIIIN 59
SHOULDER BAG
rrp £80 **SAVE £41** **£39**



VANGUARD KINRAY 43
SHOULDER BAG
rrp £119 **SAVE £50** **£69**



VANGUARD NIVELIO 18
CASE
rrp £29 **SAVE £14** **£15**



VANGUARD NOVELO
204PK
rrp £59 **SAVE £30** **£29**



VANGUARD ESPOD
PLUS 203AP W/MH2
rrp £89 **SAVE £40** **£49**



VANGUARD TRACKER
284 MONOPOD
rrp £49 **SAVE £20** **£29**



VELBON MAXI 347GB
TRIPOD
rrp £119 **SAVE £70** **£49**



VELBON REXI L
W/ PH157Q HEAD
rrp £159 **SAVE £49** **£110**



VELBON ULTRA LUXI
& PHD-41Q
rrp £99 **SAVE £20** **£79**



VELBON REXI L
TRIPOD LEGS
rrp £111 **SAVE £22** **£89**



VELBON V4
BOOM ARM
rrp £79 **SAVE £30** **£49**



WESTCOTT 43" FLASH KIT
rrp £65 **SAVE £16** **£49**



ACME UNION
MESSENGER
rrp £49 **SAVE £29** **£20**



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ETRS Complete + AEIII Prism + Grip	E+ £349
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ETRS Complete + SpeedGrip	E++ £299
ETRS Complete	E+ / E++ £249 - £249
ETRS Body + WLF + 120 Mag	E+ £179
ETRS Complete + Speed Grip	E+ £199
ETRS Complete	E+ / E++ £199
30mm F3.5 PE Fisheye	E++ £749
40mm F4 E	E++ £449
45-90mm F4.5-6 PE	E+ £399
50mm F2.8 E	E+ £79
75mm F2.8 E	E++ £499
100-220mm F4.8 PE	E++ £249
100mm F4 PE Macro	As Seen £49
105mm F3.5 E	E+ / E++ £179 - £249
135mm F4 PE	As Seen / Unused £39 - £149
150mm F3.5 E	E++ £129 - £149
150mm F3.5 PE	As Seen / Unused £79 - £249
200mm F4.5 E	E+ / Unused £125 - £279
200mm F5.6 E	E++ £129
250mm F5.6 E	As Seen / E++ £79 - £159
2x Converter E	E++ £59 - £65
120 E Mag	As Seen / E++ £25 - £49
120 EI Mag	E+ / E++ £36 - £49
135N Mag	E++ £79
220 E Mag	E+ £15
220 EI Mag	E+ / E++ £19
Polaroid Mag E	E+ / E++ £20 - £59
Polaroid Mag E	Unused £59
AEIII Prism	E+ / E++ £69 - £99
Prism Finder E	As Seen / E++ £35 - £59
Rotary Finder E	E++ £19 - £25
Speed Grip E	Exc / E- £19 - £25
Autobellows E	E++ £125
Extension Tube E14	E+ / Unused £39 - £79
Extension Tube E28	E+ / Mint £49 - £79
SCA386 Flash Adapter	E+ / E++ £25 - £59

Bronica GS1

GS1 Complete + AE Prism	E+ £449
GS1 Complete	E++ £299
GS1 Body Only	E+ £199
50mm F4.5 PG	As Seen / E++ £99 - £249
110mm F4 PG Macro	E+ / E++ £199 - £249
200mm F4.5 PG	E++ £199
250mm F5.6 PG	E++ £249
Polaroid Mag G	E+ / E++ £36 - £45
AE Prism Finder G	E+ / E++ £95 - £125
Prism Finder G	E+ £59

Bronica RF645

RF645 + 65mm F4	E++ / Mint £549 - £599
45mm F4 RF + Finder	Mint £399
65mm F4 RF	E++ £149
135mm F4.5 RF	Mint £749

Bronica SQA/Ai/B

50mm F3.5 PS	E++ £199
50mm F3.5 S	E+ / E++ £129
65mm F4 S	E+ / Unused £99 - £249
110mm F4 PS Macro	E+ / E++ £169 - £199
150mm F3.5 S	As Seen / E+ £49 - £79
150mm F4 PS	As Seen / Exc £69 - £99
200mm F4.5 PS	E++ £149
2x Teleconverter S	E+ / E++ £69 - £79
Polaroid Mag S	E++ £25 - £49
SQA 220 Mag	Exc / E++ £20 - £59
SQA 220J Mag	E+ £75
Autobellows S	E++ / Unused £149 - £299
Proshade S	As Seen / E++ £15 - £59
AE Prism Finder S	E+ £119
ME Prism Finder S	E+ £99
Prism Finder S	E+ £59 - £79
Motordrive S	E+ £119
Motorwinder S	E+ £85

Canon EOS

EOS 1N + BP-E1 Grip	E++ £189
EOS 1N + E1 Booster	Exc / E++ £99 - £199
EOS 1N Body Only	E++ £129
EOS 1 Body Only	As Seen / E+ £129 - £139
EOS 3 + E2 Booster	E++ £149
EOS 3 Body Only	As Seen / E++ £99 - £129
EOS 30 + 28-90mm	E++ £59
EOS 30 Body Only	E+ / E++ £49 - £79
EOS 30E Body Only	As Seen £39
EOS 33 + 28-90mm	E++ £89
EOS 33 Body Only	E+ £49
EOS 50D Body Only	E+ £59
EOS 50E + BP50 Grip	As Seen / E++ £39 - £69
EOS 50E Body Only	E+ £35 - £49
EOS 300V Body Only	E+ / E++ £15 - £35
EOS 300X + 28-90mm	E++ £99
14mm F2.8 USM II	E++ £1,399
15-85mm F3.5-5.6 L IS USM	E++ / Mint £399 - £429
16-35mm F2.8 L USM	E++ £799
17-40mm F4 L USM	E++ / Mint £479 - £519
17-55mm F2.8 EFS USM	E++ / Mint £629 - £649
17-85mm F3.5-5.6 IS USM	E+ / Mint £159 - £249
18-55mm F3.5-5.6 IS EFS	Exc / Unused £79 - £99
18-200mm F3.5-5.6 IS EFS	Mint £319
20mm F2.8 USM	E++ / Mint £259 - £279
24mm F3.5 L TSE	E++ £1,799
24-70mm F2.8 L USM	As Seen / E++ £749 - £1,199
24-105mm F4 L IS USM	E++ / Mint £599 - £699
28-80mm F3.5-5.6 USM	E+ £59
28-90mm F4.5 USM	E++ £45 - £55
28-105mm F3.5-5.6 USM	E++ £229
28-105mm F4.5 USM	E++ £69
28-135mm F3.5-5.6 IS USM	E+ / E++ £199 - £239
28-200mm F3.5-5.6 USM	E+ / E++ £149 - £159
28-300mm F3.5-5.6 L IS USM	E+ / E++ £1,449 - £1,599
35mm F1.4 L USM	E++ £789
35-80mm F4.5-6 USM	E++ £25
38-76mm F4.5-5.6 EF	E++ £29

45mm F2.8 TS-E	E++ / Mint £789 - £799
50mm F1.8 EF II	Exc £49
50mm F1.8 EF Mk1	E++ £149
55-200mm F4.5-5.6 USM	Unused £99
55-200mm F4.5-5.6 USM II	E++ / Mint £89 - £99
55-250mm F4.5-5.6 EFS IS	E++ £149
65mm F2.8 MP-E Macro	Mint £679
70-200mm F2.8 L IS USM	E++ £1,049
70-200mm F2.8 L USM	E++ £549
70-200mm F4 L IS USM	E++ £689
70-210mm F4 L USM	E+ / Mint £359 - £389
70-210mm F3.5-4.5 USM	As Seen £79
70-300mm F4.5-5.6 IS USM	E+ / E++ £529 - £699
75-300mm F4.5-5.6 EF	E+ / E++ £79 - £89
75-300mm F4.5-5.6 USM III	E++ £109
85mm F1.2 L USM MkII	E++ £1,249 - £1,299
90-300mm F4.5-5.6 EF	Unused £139
100mm F2 USM	E++ £289
100mm F2.8 USM Macro	Mint £319
100-300mm F4.5-5.6 USM	E+ £125
300mm F4 L IS USM	E++ / Mint £799 - £879
400mm F4 DO IS USM	E++ £3,450
500mm F4.5 L USM	E+ £2,750
Sigma 8mm F3.5 EX DG Fisheye	Mint £449
Sigma 12-24mm F2.8 EX DG HSM	E++ £379
Sigma 17-50mm F2.8 EX DG HSM	E++ £379
Sigma 18-50mm F2.8 EX DC	Mint £179
Sigma 20mm F1.8 EX DG	Mint £279
Sigma 28-105mm F4.5-5.6 UC AF	E++ £69
Sigma 28-200mm F3.5-5.6 Asph	E++ £39
Sigma 50mm F2.8 EX DG Macro	E++ £149
Sigma 50-150mm F2.8 EX DC	E++ £349
Sigma 70-210mm F2.8 Apo	E+ £179
Sigma 70-210mm F3.5-4.5 Apo	Unused £89
Sigma 70-210mm F4.5-5.6	E+ £19
Sigma 70-300mm F4.5-5.6 Apo DG	E++ £99
Sigma 70-300mm F4.5-5.6 APO DG Macro	E++ £99
Sigma 70-300mm F4.5-5.6 Apo Macro	E++ £109
Sigma 70-300mm F4.5-5.6 DG	E++ £79
Sigma 75-300mm F4.5-5.6 Apo	E+ £79
Sigma 75-300mm F4.5-5.6 Apo AF	E+ £69
Sigma 80-400mm F4.5-5.6 Apo DG OS	E++ £499
Sigma 100-300mm F4 EX APO DG	E++ £499
Sigma 105mm F2.8 EX DG Macro	E++ £219 - £249
Sigma 150-500mm F5.6-6.3 APO DG OS HSM	E++ £599
Sigma 170-500mm F5.6-6.3 Apo	E++ £339
Sigma 170-500mm F5.6-6.3 Apo DG	E++ £389
Sigma 180mm F3.5 EX Macro APO	E+ £349
Sigma 300mm F4 Apo	E++ / Unused £159 - £259
Sigma 400mm F5.6 Apo	E++ £199
Sigma 400mm F5.6 Apo AF	E++ / Unused £299 - £349
Sigma 400mm F5.6 Apo Macro	E++ £169
Sigma 500mm F4.5 Apo	E+ £729
Tamron 17-50mm F2.8 XR Di II E++	/ Mint £194 - £199
Tamron 28-200mm F3.8-5.6 XR	E+ £99
Tokina 16-50mm F2.8 ATX Pro DX E++	/ Mint £349 - £389
Tokina 20-35mm F3.5-4.5 AF	E+ £99
Tokina 35-300mm F4.5-5.6	E++ £75
Tokina 80-400mm F4.5-5.6 ATX D	E++ £349
Tokina 100-300mm F5.6-6.7	E+ / E++ £59 - £69
Tokina 400mm F5.6 ATX SD	E++ £249
Voigtlander 90mm F3.5 Apo SLII EF	Mint £299
Zeiss 28mm F2 Distagon ZE	Mint £749

Digital Compact Cameras

Canon IXUS 100 IS	Mint £89
Canon Powershot A3000 IS	Mint £69
Canon Powershot G11	Mint £199
Canon Powershot G2	E+ £59
Canon Powershot G2 + WC-DC58	E++ £129
Canon Powershot G6	E++ £69
Canon Powershot S1 IS	E++ £75
Canon Powershot S70	E+ £59
Canon Powershot TX1	E+ £85
Fuji Finepix F100FD	E++ £139
Fuji Finepix F11	E+ £79
Fuji Finepix HS10	E++ £129
Fuji Finepix HS20 EXR	Mint £159
Fuji Finepix S200 EXR	Mint £199
Fuji Finepix S7000	E+ £49
Fuji Finepix S9500	E++ £119 - £129
Leica X1 Silver	E+ £749
Minolta Dimage A1	E+ £79
Nikon Coolpix 990	E+ £79
Nikon Coolpix 995	Mint £89
Nikon Coolpix P80	E++ £99
Nikon Coolpix P90	E++ £139
Nikon Coolpix S3000	Mint £59
Nikon Coolpix S8000	Mint £79
Panasonic DMC FZ28	E++ £149
Panasonic DMC LX2	E++ £119
Panasonic DMC LX5	E++ £199
Panasonic DMC LX7	E++ / Mint £269
Panasonic DMC LX1	E++ £119 - £129
Panasonic DMC FZ30	E++ £139
Ricoh GR Digital II + Tele Conv	E++ £199
Ricoh GR Digital Limited Edition	/ Mint £149 - £179
Ricoh GX100 + V/finder	E+ £99 - £129
Ricoh GXR + 28mm F2.5	E++ £489
Sigma DP1	E++ / Unused £159 - £199
Sigma DP2	E++ £219
Sigma DP2S	E++ £289
Sony Cybershot P200	E+ £39
Sony DSC-H90	Mint £99
Sony DSC-R1	E++ £179 - £199
Sony DSC-R1 + HVL-F32X + Tele Conv	E++ £249
Sony DSC-T77	Mint £99
Nikon V1 Black + 10-30mm	Mint £379
Olympus E-P1 Body Only	Exc £99
Olympus E-P2 Black Body Only	Mint £179
Olympus E-PL1 + 14-42mm	Mint £179
Olympus OM-D EM-5 Black Body Only	Mint £779
Panasonic G1 Body Only	E+ / E++ £109 - £119
Panasonic G2 Body Only	E+ / E++ £169 - £199
Panasonic G3 Black Body Only	E+ / E++ £179 - £199
Panasonic G3 Body + 14-42mm	E++ £249
Panasonic GF-1 Body Only	E++ £109
Panasonic GF-2 Body + Case	E++ £149
Panasonic GF-2 Body Only	E++ £149 - £159
Panasonic GF-3 Black Body	Mint / Mint £149
Panasonic GF-3 RED Body Only	Mint £149
Panasonic GF-3 White Body	Mint £149
Panasonic GX1 Body Only	Mint £299
Sony NEX C3 + 18-55mm + Flash	E++ / Mint £199 - £279
Sony NEX C3 Body + HVL75 Flash	Mint £269
Sony NEX3 + 18-55mm + Flash	E++ £289
Sony NEX5 + 16mm + HVL-75	E++ £289
Sony NEX5 + 18-55mm + Flash	E++ £249
Sony NEX5 + Flash	E+ £159

Canon Manual - Please Call

Contax 645 Series	E++ £5,999
Aptus 75 Back (330p)	E++ £5,999 - £1,199
35mm F3.5 Distagon	E+ / E++ £999 - £1,199
45mm F2.8 Distagon	E++ £599 - £699
120mm F4 Apo Macro	E+ / E++ £749 - £999
140mm F2.8 Sonnar	E+ / Unused £499 - £799
210mm F4 Sonnar	E+ / Mint £489 - £599
Hasselblad-Contax 645 Adapter	Mint £45
MF82 Polaroid Mag	E+ / E++ £99 - £149
MSB1 Flash Bracket	Mint £179

Contax G Series

G2 + 45mm F2	E+ / E++ £549
G2 Body Only	E++ / Unused £449 - £599
G1 Body Only	E+ £199
21mm F2.8 G + Finder	E++ / Mint £549 - £599
28mm F2.8 G	E+ / E++ £229 - £249
90mm F2.8 G	E+ / E++ £139 - £219
TLA140 Flash	E+ / Mint £239 - £59
TLA200 Flash	E++ £65
TLA200 Flash (Black)	E++ £79

Contax SLR Series

N1 + 24-85mm	E++ / Mint £499 - £549
N1 Body Only	E++ £249
NX + 28-80mm	E++ / Unused £299 - £499
NX Body Only	E++ £199
AX Body Only	Exc / E++ £179 - £299
RTS3 Body Only	As Seen £199
RX Body Only	As Seen / E++ £149 - £229
S2 Body Only	E++ £450 - £499
ST Body Only	E+ / E++ £229 - £299
RTS2 Body Only	E+ £149
RTS + Winder	E+ £149
Aria Body Only	E+ / E++ £129 - £169
167MT Body Only	E+ / E++ £75 - £89
137MT Body Only	E+ £79
137MD Body + D5 Databack	E++ £65
137MD Body Only	E+ £49
139 Quartz Body Only	E+ £59
Preview Body Only	E+ / E++ £99 - £249
15mm F3.5 AE	Mint £1,499
25mm F2.8 MM	Mint / Unused £399 - £599
28mm F2.8 MM	E++ £229
28-70mm F3.5-4.5 MM	E+ / E++ £199 - £279
28-80mm F3.5-5.6 AF	New £399
35-135mm F3.3-4.5 MM	E++ £599
45mm F2.8 AE	E++ / Mint £199 - £225
50mm F2.8 MM	E++ £249
50mm F1.4 MM	Unused £399
Canon EOS 50D + BG-E2 Grip	E+ / E++ £199 - £239

50mm F1.7 MM	Unused £299
60mm F2.8 AE Macro	E+ / E++ £439 - £469
60mm F2.8 Compact Macro	Mint £599
70-300mm F4.5-5.6 AF	E++ / Unused £399 - £799
80-200mm F4 MM	E+ / E++ £249 - £299
85mm F1.4 MM	E++ / Unused £399 - £599
100mm F2 AE	Unused £799
100mm F2 MM	E++ £649
100mm F3.5 MM	Unused £399
135mm F2 (60 Year Edition)	Unused £2,499
135mm F2.8 AE	E+ £99
135mm F2.8 MM	E++ £199
180mm F2.8 AE	Unused £599
180mm F2.8 MM	E++ / Unused £349 - £599
200mm F2 MM	Mint £3,249
200mm F3.5 AE	E++ £199
200mm F4 AE	Unused £499
300mm F4 AE	E+ £299
300mm F4 MM	E+ / E++ £299 - £349
Yashica 35-105mm F3.5-4.5 ML	E+ £59
Yashica 100mm F4 ML	E+ £85
Sigma 1000mm F13.5 Reflex	Unused £299
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TLA280 Flash	E++ / Unused £59 - £149
TLA30 Flash	E+ / E++ £29 - £39
TLA360 Flash	E+ / E++ £149

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Canon IXUS 100 IS	Mint £89
Canon Powershot A3000 IS	Mint £69
Canon Powershot G11	Mint £199
Canon Powershot G2	E+ £59
Canon Powershot G2 + WC-DC58	E++ £129
Canon Powershot G6	E++ £69
Canon Powershot S1 IS	E++ £75
Canon Powershot S70	E+ £59
Canon Powershot TX1	E+ £85
Fuji Finepix F100FD	E++ £139
Fuji Finepix F11	E+ £79
Fuji Finepix HS10	E++ £129
Fuji Finepix HS20 EXR	Mint £159
Fuji Finepix S200 EXR	Mint £199
Fuji Finepix S7000	E+ £49
Fuji Finepix S9500	E++ £119 - £129
Leica X1 Silver	E+ £749
Minolta Dimage A1	E+ £79
Nikon Coolpix 990	E+ £79
Nikon Coolpix 995	Mint £89
Nikon Coolpix P80	E++ £99
Nikon Coolpix P90	E++ £139
Nikon Coolpix S3000	Mint £59
Nikon Coolpix S8000	Mint £79
Panasonic DMC FZ28	E++ £149
Panasonic DMC LX2	E++ £119
Panasonic DMC LX5	E++ £199
Panasonic DMC LX7	E++ / Mint £269
Panasonic DMC LX1	E++ £119 - £129
Panasonic DMC FZ30	E++ £139
Ricoh GR Digital II + Tele Conv	E++ £199
Ricoh GR Digital Limited Edition	/ Mint £149 - £179
Ricoh GX100 + V/finder	E+ £99 - £129
Ricoh GXR + 28mm F2.5	E++ £489
Sigma DP1	E++ / Unused £159 - £199
Sigma DP2	E++ £219
Sigma DP2S	E++ £289
Sony Cybershot P200	E+ £39
Sony DSC-H90	Mint £99
Sony DSC-R1	E++ £179 - £199
Sony DSC-R1 + HVL-F32X + Tele Conv	E++ £249
Sony DSC-T77	Mint £99
Nikon V1 Black + 10-30mm	Mint £379
Olympus E-P1 Body Only	Exc £99
Olympus E-P2 Black Body Only	Mint £179
Olympus E-PL1 + 14-42mm	Mint £179
Olympus OM-D EM-5 Black Body Only	Mint £779
Panasonic G1 Body Only	E+ / E++ £109 - £119
Panasonic G2 Body Only	E+ / E++ £169 - £199
Panasonic G3 Black Body Only	E+ / E++ £179 - £199
Panasonic G3 Body + 14-42mm	E++ £249
Panasonic GF-1 Body Only	E++ £109
Panasonic GF-2 Body + Case	E++ £149
Panasonic GF-2 Body Only	E++ £149 - £159
Panasonic GF-3 Black Body	Mint / Mint £149
Panasonic GF-3 RED Body Only	Mint £149
Panasonic GF-3 White Body	Mint £149
Panasonic GX1 Body Only	Mint £299
Sony NEX C3 + 18-55mm + Flash	E++ / Mint £199 - £279
Sony NEX C3 Body + HVL75 Flash	Mint £269
Sony NEX3 + 18-55mm + Flash	E++ £289
Sony NEX5 + 16mm + HVL-75	E++ £289
Sony NEX5 + 18-55mm + Flash	E++ £249
Sony NEX5 + Flash	E+ £159

Micro 4/3rds Lenses

Sony DSC-R1	E++ £179 - £198
Sony DSC-R1 + HVL-F32X + Tele Conv	E++ £249
Sony DSC-T77	Mint- £379
Nikon V1 Black + 10-30mm	Mint- £379
Olympus E-P1 Body Only	Exc £399
Olympus E-P2 Black Body Only	Mint- £179
Olympus E-P1 + 14-42mm	Mint- £179
Olympus OM-D EM-5 Black Body Only	Mint- £779
Panasonic G1 Body Only	E+ / E++ £109 - £119
Panasonic G2 Body Only	E+ / E++ £169 - £199
Panasonic G3 Black Body Only	E+ / E++ £179 - £199
Panasonic G3 Body + 14-42mm	E++ £249
Panasonic GF1 Body Only	E+ £109
Panasonic GF-2 Body + Case	E++ £149
Panasonic GF-2 Body Only	E++ £149 - £159
Panasonic GF-3 Black Body	Mint- / Mint £149
Panasonic GF-3 RED Body Only	Mint- £149
Panasonic GF-3 White Body	Mint- £149
Panasonic GX1 Body Only	Mint- £279
Sony NEX C3 + 18-55mm + Flash	E++ / Mint- £199 - £229
Sony NEX C3 Body + HVL75 Flash	Mint- £269
Sony NEX3 + 18-55mm + Flash	E++ £199
Sony NEX5 + 18mm + HVL-F7S	E++ £289
Sony NEX5 + 18-55mm + Flash	E++ £249
Sony NEX5 + Flash	E+ £159

Micro 4/3rds Lenses

Panasonic 7-14mm F4 Lumix G Vario	Mint- £699 - £749
Olympus 12-50mm F3.5-6.3 M.Zuiko	Mint- / Mint £169 - £219
Panasonic 14-140MM F4.5-6.8 OIS HD	E++ £379
Olympus 14-42mm F3.5-5.6 M.Zuiko ED-Black	E++ £299
Panasonic 14mm F3.5-5.6 ASPH G Vario	E+ / Mint- £129 - £149
Panasonic 14-55mm F2.5 Asph.	E++ £159
Panasonic 20mm F1.7 G Nokton	E+ / Mint- £209 - £219
Voigtländer 25mm F0.95 Nokton	Mint- £649
Panasonic 45-200mm F4.5-6.8 OIS E	E+ / £169 - £179
Olympus 45mm F1.8 M.Zuiko	Mint- / Mint £179

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645AF Body Only	E++ / Mint £299 - £349
35mm F3.5 AF	E++ £449
45mm F2.8 AF	E++ £299
80mm F2.8 AF	E++ £199
120mm F4 Macro MF	E++ £399
150mm F3.5 AF	E++ £299
210mm F4 AF ULD	E++ £699
AB402 L Bracket	Mint £49
Auto Extension Tube NA401	E++ / Mint £75 - £99
Auto Extension Tube NA403	Mint £99
Polaroid Mag 645AFD	E++ £39

Mamiya 7/II Series

7 Body Only	E++ £499
43mm F4.5 L + Finder	E++ / Mint £999 - £1,099
50mm F4.5 L	E++ £699
50mm F4.5 L + Finder	E++ £849
65mm F4 L	E++ £489
150mm F4.5 L	E+ / E++ £399
210mm F8 L + Finder	Mint £749
Finder 150/210 FV704	E++ / Mint £179 - £199
Panoramic Adapter AD701	E+ / E++ £85 - £75
Tripod Adapter N	E++ £25
ZE702 Polaris Filter	Mint £149

Mamiya RB67 Series

Pro SD Complete + PD Prism	E++ £549
Pro S Complete	E+ / E++ £299 - £399
Pro S Body + WLF	E+ £199
Pro S Body Only	E+ £99
Pro Complete	E+ £299 - £349
50mm F4.5 C	E+ / E++ £199
127mm F3.5 KL	E++ £95 - £125
140mm F4.5 Macro ML-A	E+ / E++ £199 - £299
150mm F4 C Soft Focus	E++ £149
180mm F4.5	As Seen / E+ £89 - £149
180mm F4.5 C	As Seen / E+ £89 - £149
180mm F4.5 KL-A	E+ / E++ £199
Vivitar 2x Converter	E++ £45
Pro 120 Mag	E++ / Mint £35 - £39
Pro 220 Mag	As Seen £35
Pro SD 120 Mag (6x4.5cm)	Mint £75
Pro SD 220 Mag	Mint £29
Pro SD Waist Level Finder	Mint £75
Auto Extension Tube No1	E+ £55
Auto Extension Tube No1 (ProSD)	E++ £59
Multi Angle Grip	E+ £39
Prism Finder	As Seen / E+ £49 - £79

Pro II Complete	E+ £649
Pro II Body + WLF	E+ £299
Pro Complete	E+ / E++ £449 - £599
50mm F4.5	Exc / E++ £249 - £350
50mm F4.5 W	Ex Demo / Mint £199 - £499
65mm F4 L-A	E+ / E++ £299
65mm F4 W	E++ £179
65mm F4.5	E++ £249
75mm F4.5 Shift W	E+ / E++ £399 - £549
90mm F3.5 W	E++ £129
100-200mm F5.2 W	E+ £399
110mm F2.8 W	E++ £289
140mm F4.5 Macro ML-A	E++ £299 - £399
140mm F4.5 Macro W	E+ / E++ £219 - £259
150mm F3.5 W	E++ £199
180mm F4 Soft VSF D/L	E++ £599
180mm F4.5	Mint £299
180mm F4.5 Sekor	E++ £149
180mm F4.5 W	E+ / E++ £129 - £199
180mm F4.5 WN	Exc / E++ £129 - £299
250mm F4.5	Exc / E++ £179 - £199
250mm F4.5 W	E++ £225
360mm F6	E+ / E++ £249 - £299
1.4x Converter	E++ £199 - £249
120 Pro II Mag	E++ £69
120 Pro Mag	E+ £49 - £59
120 Pro Mag (6x4.5)	E+ £145
120 Pro Mag (6x4.5cm)	E++ £79
220 Pro Mag	E++ £20
Polaroid Mag	E+ / Mint £25 - £35
AE Prism Finder	E+ £149 - £199
PD Prism Finder	E+ £129
Waist Level Finder	E+ £35
Extension Tube No 1	E+ / E++ £59
Extension Tube No 2	E+ £59
Flash L Grip	E+ £35
Winder II	E+ £49 - £59

Mamiya RZ67 Series

Pro II Complete	E+ £649
Pro II Body + WLF	E+ £299
Pro Complete	E+ / E++ £449 - £599
50mm F4.5	Exc / E++ £249 - £350
50mm F4.5 W	Ex Demo / Mint £199 - £499
65mm F4 L-A	E+ / E++ £299
65mm F4 W	E++ £179
65mm F4.5	E++ £249
75mm F4.5 Shift W	E+ / E++ £399 - £549
90mm F3.5 W	E++ £129
100-200mm F5.2 W	E+ £399
110mm F2.8 W	E++ £289
140mm F4.5 Macro ML-A	E++ £299 - £399
140mm F4.5 Macro W	E+ / E++ £219 - £259
150mm F3.5 W	E++ £199
180mm F4 Soft VSF D/L	E++ £599
180mm F4.5	Mint £299
180mm F4.5 Sekor	E++ £149
180mm F4.5 W	E+ / E++ £129 - £199
180mm F4.5 WN	Exc / E++ £129 - £299
250mm F4.5	Exc / E++ £179 - £199
250mm F4.5 W	E++ £225
360mm F6	E+ / E++ £249 - £299
1.4x Converter	E++ £199 - £249
120 Pro II Mag	E++ £69
120 Pro Mag	E+ £49 - £59
120 Pro Mag (6x4.5)	E+ £145
120 Pro Mag (6x4.5cm)	E++ £79
220 Pro Mag	E++ £20
Polaroid Mag	E+ / Mint £25 - £35
AE Prism Finder	E+ £149 - £199
PD Prism Finder	E+ £129
Waist Level Finder	E+ £35
Extension Tube No 1	E+ / E++ £59
Extension Tube No 2	E+ £59
Flash L Grip	E+ £35
Winder II	E+ £49 - £59

Mamiya Twin Lens Series

C330S + 80mm F2.8	E+ £169 - £299
C330S + Plain Prism	E+ £249
C330S Body Only	E+ £199
C330F Body Only	E+ £129
135mm F4.5 Sekor	As Seen £49
180mm F4.5 Sekor	E+ £79
Plain Prism	E++ £49
Porroflex Finder	E+ £39

Minolta - Please Call

Nikon Manual - Please Call

Nikon AF	
F6 + MB40 Battery Grip	Mint £1,099
F6 Body Only	E++ £849 - £949
F5 Anniversary Body Only	E++ £799
F5 Body Only	E+ / E++ £249 - £399
F4S Body Only	Exc £199
F100 Body + MB15 Grip	E+ / E++ £159 - £189
F100 Body Only	As Seen / Mint £79 - £169
F90X Body Only	E+ £35
F90 Body Only	E+ £35 - £69
F80 Black + MB16 Grip	E+ £69
F70 Body Only	E++ £39 - £49
F65 Chrome Body Only	As Seen / E++ £35 - £45
F60 Chrome Body Only	As Seen / E+ £15 - £49
F55 Chrome Body Only	E+ / E++ £19 - £25
F50 Black + 28-80mm	E++ £59

F50 Black Body Only	E+ / E++ £15 - £19
F50 Chrome Body Only	E+ / E++ £15 - £19
Pronea 600i + 24-70mm	E++ £79
Pronea S + 30-60mm	E+ / E++ £39
10-24mm F3.5-4.5 G AFS DX	Mint £529
10.5mm F2.8 G AF ED DX Fisheye	E++ / Mint £369 - £429
12-24mm F4 G AFS DX ED	E++ / Mint £479 - £549
14-24mm F2.8 G AFS ED	E++ / Mint £1,099 - £1,199
16-85mm F3.5-5.6 G ED VR AFS DX	E++ / Mint £319 - £349
17-55mm F2.8 G AFS DX IFED	E+ / E++ £549 - £649
18mm F2.8 AFD	E++ £699
18-55mm F3.5-5.6 G AFS DX VR	E++ / Mint £74 - £99
18-55mm F3.5-5.6 G AFS VR	E++ / Mint £89
18-70mm F3.5-4.5 G AFS ED DX	E+ / E++ £89 - £159
18-200mm F3.5-5.6 G AFS DX VR	E++ £279
18-200mm F3.5-5.6 G AFS DX VR II	E++ £449
20mm F2.8 AFD	Exc £199
24mm F2.8 AFD	E++ £229 - £249
24mm F3.5 ED PC-E	Mint £1,149
24-50mm F3.4-5.6 AFN	E+ £99
24-85mm F2.8 AFD	E++ £299
24-120mm F3.5-5.6 ED AFD	E+ / E++ £125 - £149
24-120mm F3.5-5.6 G AFS ED VRE	E++ £199 - £249
28mm F2.8 AFD	E++ £169
28-80mm F3.3-5.6 AFG	E++ £49
28-80mm F3.5-5.6 AFD	E++ £49 - £69
28-85mm F3.5-4.5 AFN	As Seen £39
28-105mm F3.5-5.6 AFG	E+ £49
28-105mm F3.5-5.6 AFD	E+ £129
28-200mm F3.5-5.6 AFD	E++ £129 - £199
35mm F2 AFD	E++ £189 - £199
35mm F2 AFD	E++ £189 - £199
35mm F2 AFN	E++ £149
35-70mm F3.3-4.5 AF	E++ £59
35-105mm F3.5-4.5 AFN	E++ £79
35-135mm F3.5-4.5 AFN	E++ £99
45mm F2.8 D PC-E ED Micro	E++ £1,149
50mm F1.4 AFD	Mint £165
60mm F2.8 AFD Micro	E++ £229 - £239
60mm F2.8 AFS ED Micro	Mint £319
70-200mm F2.8 G AFS ED VR	E++ £1,049
70-210mm F4-5.6 AF	E++ £89
70-210mm F4-5.6 AFN	E+ / E++ £49 - £79
70-300mm F4-5.6 AFG	E+ / E++ £69 - £75
70-300mm F4-5.6 ED AFD	As Seen / E++ £89 - £139
70-300mm F4.5-5.6 G AFS VR	Mint £319
75-240mm F4.5-5.6 AFD	E++ £79 - £89
80-200mm F2.8 ED AF	E+ £299
80-200mm F4.5-5.6 AFD	E+ £59 - £69
80-400mm F4.5-5.6 AFD VR	E++ £699 - £749
85mm F1.4 AFD	E++ £699
85mm F1.8 AF	E++ £199
85mm F3.5 G AFS Micro VR DX	E++ £279
105mm F2.8 AFD Micro	E++ £389 - £449
300mm F2.8 G AFS ED VR II	Mint £3,399
300mm F4 AFS IFED	E++ £849
Samsung 85mm F1.4 UMC	Mint £189
Sigma 8-16mm F4.5-5.6 DC HSM	E++ £419
Sigma 17-35mm F2.8 EX D	E++ £129
Sigma 17-50mm F2.8 EX DC OS HSM	Mint £379
Sigma 18-50mm F2.8-4.5 DC HSM OS	E+ £129
Sigma 20mm F1.8 EX DG	E++ £299
Sigma 24-70mm F3.5-5.6 D Asph	E++ £59
Sigma 28-70mm F2.8 EX	E++ £149
Sigma 28-200mm F3.5-5.6	E++ £79
Sigma 28-300mm F3.5-6.3 DG	E++ £99
Sigma 30mm F1.4 DC EX HSM	E++ £199 - £279
Sigma 50mm F2.8 EX DG MACRO	E+ £149
Sigma 50-500mm F4-6.3 Apo DG	E+ / E++ £699
Sigma 70-200mm F2.8 Apo EX HSM	E++ £399
Sigma 70-300mm F4-5.6 Apo Macro	E++ £99
Sigma 70-300mm F4-5.6 Apo Macro Super	E++ £89 - £109
Sigma 70-300mm F4-5.6 DG Macro	E++ £79
Sigma 70-300mm F4-5.6 DG OS	E++ £199
Sigma 135-400mm F4.5-5.6 Apo DE	E++ £269 - £349
Sigma 500mm F4.5 Apo	E+ £99
Tamron 17-35mm F2.8-4 XR Di	E++ £169
Tamron 17-50mm F2.8 XR Di II	Mint £239
Tamron 55-200mm F4-5.6 Di II	E+ £39
Tamron 70-200mm F2.8 Di LD (IF) Macro	E++ £449
Tamron 70-300mm F4-5.6 AF LD	E++ £79
Tamron 90mm F2.8 SP Di Macro	E++ / Mint £259
Tokina 12-24mm F4 ATX PRO SD	E++ £289 - £299
Tokina 24-200mm F3.5-5.6 Asph	E++ £99
Tokina 35mm F2.8 Macro DX ATX	E++ £299 - £299
Tokina 35-300mm F4.5-6.7	Unused £99
Tokina 70-210mm F4-5.6 AF	E++ £39
Tokina 300mm F2.8 ATX	E++ £949
Sigma 1.4x Apo EX Converter	E++ £99
Sigma 2x Apo EX Converter	E+ £79
Teleplus 2x MC7 Converter	E++ £45
TC-20E Converter	E+ / E++ £149
TC16A Teleconverter	E+ / Unused £49 - £99
SB-R200 Speedlight	E++ £129
SB21B Ringflash	E++ / Mint £125 - £179
SB22 Speedlight	E++ £35
SB22S Speedlight	E+ £39
SB23 Speedlight	E++ £35
SB24 Speedlight	E+ £49
SB25 Speedlight	E+ £49 - £59
SB27 Speedlight	E+ / E++ £49 - £59
SB28 Speedlight	E+ / E++ £59 - £79
SB29 Speedlight	E+ £179
SB50DX Speedlight	E+ / Mint £69 - £89
SB60 Speedlight	E++ £149
SD8A Battery Pack	Mint £39

Pentax 645 Series

645D + 55mm F2.8 FA	Mint £5,999
645N + 45-85mm F4.5 FA	E+ £799
645N Complete	E++ £549
25mm F4 DFA AL IF SDM AW	Mint £2,225
33-55mm F4.5 AL FA	Mint £1,399
45mm F2.8 A	E+ / E++ £159 - £249
45mm F2.8 FA	E++ £349
45-85mm F4.5 FA	E+ £349
55mm F2.8 A	E+ / E++ £159 - £225
80-160mm F4.5 A	E+ / E++ £299 - £399
150mm F2.8 (IF) FA	E++ £499
150mm F3.5 A	Unknown / E++ £159 - £199
400mm F5.6 ED (IF) FA	E++ £1,299
120 Insert	E+ / Mint £35 - £75
220 Insert	E+ / E++ £15 - £59

Pentax 67 Series

6x7 Mirror Up Complete + TTL Prism	E++ £599
35mm F4.5 Fisheye Takumar	E+ / Mint £379 - £499
45mm F4 SMC	E+ / Mint £349 - £449
55mm F3.5 Takumar	E+ £179
55mm F4 SMC	E++ £299
90mm F2.8 SMC	E+ £199
135mm F4 Macro	E++ £299
135mm F4 Macro Takumar	Exc / E+ £149
165mm F2.8	Exc £199
200mm F4	E+ £199
200mm F4 Takumar	As Seen / E++ £99 - £199
300mm F4	E+ / E++ £199 - £349
300mm F4 Takumar	As Seen / E+ £159 - £349
500mm F5.6	E++ £699 - £899
Komura 2x Converter	As Seen £29
Vivitar 2x Converter	E++ £79
67II AE Meter Prism	E++ £249
6x7 Autobelows	E++ £349
6x7 Helicoid Extension Tube	E++ £75
Extension Tube Set	E+ / E++ £59 - £75

Pentax AF - Please Call

Pentax Manual - Please Call

Rollei 6000 Series

6008AF Complete	E++ £1,899
6008 Integral Complete	E++ / Mint £799 - £899
6008 Pro Complete	E++ £699
6008 Pro Body + Magazine	E++ £499
6008E Complete	E++ £699
6006 Mk1 Complete	E+ / E++ £369 - £399
6006 Body + Mag	E+ £249
6002 Body Only	E+ £199
6001 Body + 120 Mag	E++ £199
SLX Mk1 Complete	E+ £299
SLX MkII Complete	E+ £299
XAct2 Monorail	E+ £999
50mm F4 HFT	Exc £199
50mm F4 PQ	Exc / E++ £499 - £599
50mm F4 PQ EL	E+ £449
80mm F2.8 HFT	E+ £199
120mm F4 PQ Macro	E++ £799
120mm F4 PQS Makro	E++ £899
150mm F4 EL	E+ £499
150mm F4 HFT	E+ £149
150mm F4 HFT	E+ £149
150mm F4 PQ	E++ £549
250mm F5.6 PQS	E++ £649
350mm F5.6 HFT	E+ £269
2x HFT Converter	E++ £99
120 Insert	E++ £15 - £20
120 Magazine (6x4.5) 6008	E++ £199
45 Degree Prism	E+ / Mint £149 - £299
Polaroid Mag 6008	E+ / Mint £49 - £179
Polaroid Mag SLX6002/3	E+ / E++ £29 - £49
SLX 6x4.5cm Back	E++ £39
Aluminium Case	E+ £69
Autobelows	E++ £399
Quick Tripod Coupling	E+ £25 - £35
RC120 Release	E+ / E++ £25 - £29
SCA356 Flash Adapter	E+ / E++ £25 - £35

Voigtlander - Please Call

OM101 + 50mm + 35-70mm + 70-210mm As Seen £99

21mm F3.5 Zuiko	E++ £299
28mm F2.8 Zuiko	E++ / Mint £59 - £69
35-70mm F3.5-4.5 Zuiko	E++ £49
35-70mm F3.6 Zuiko	E++ £49
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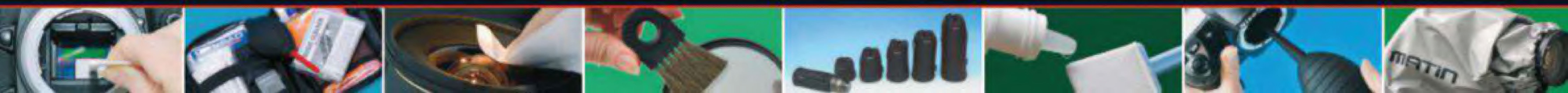
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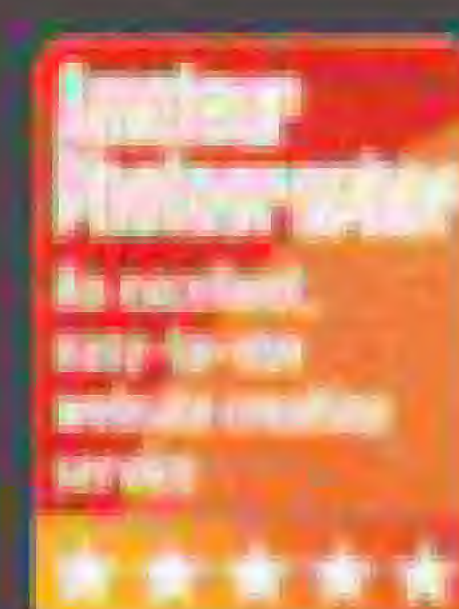
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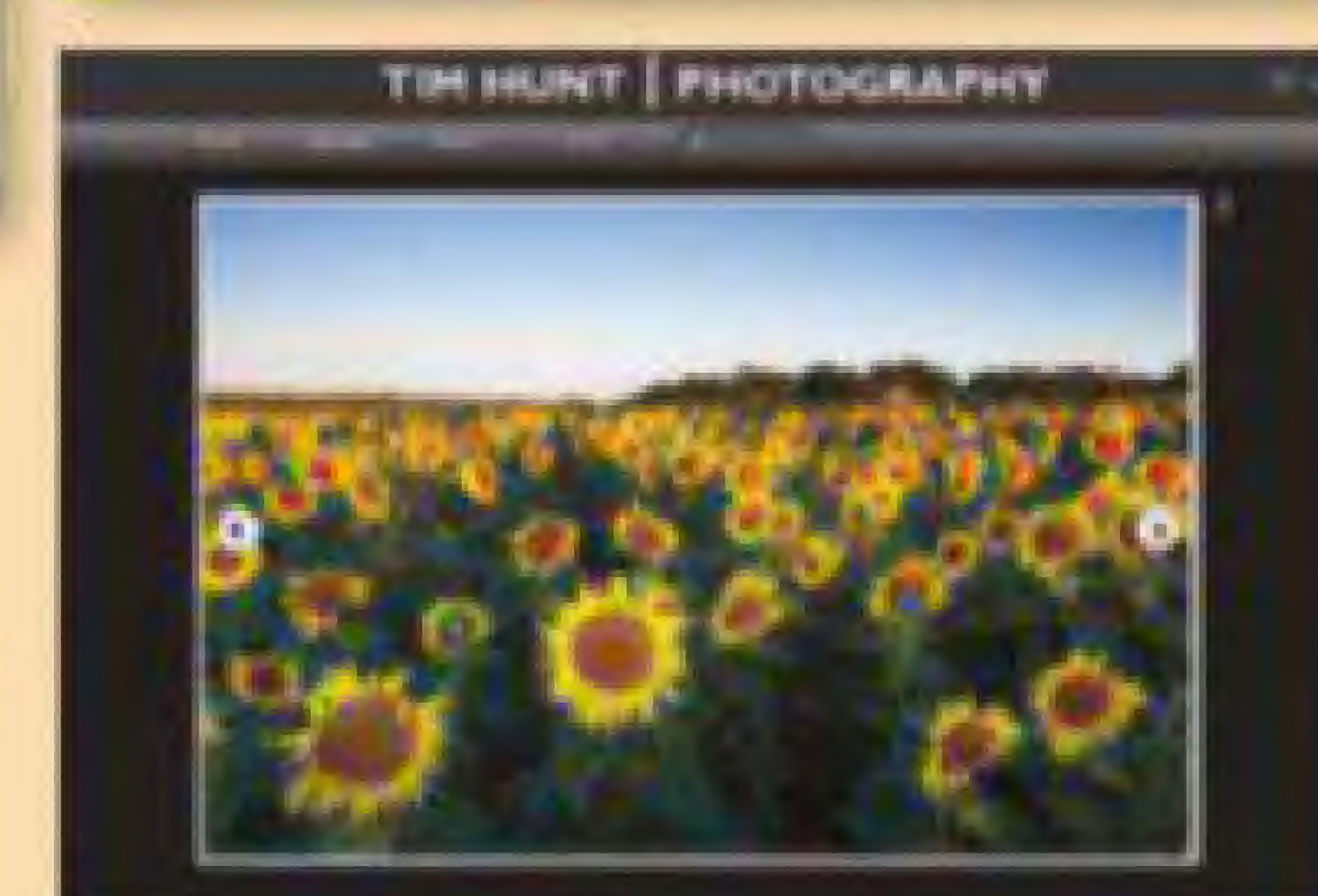


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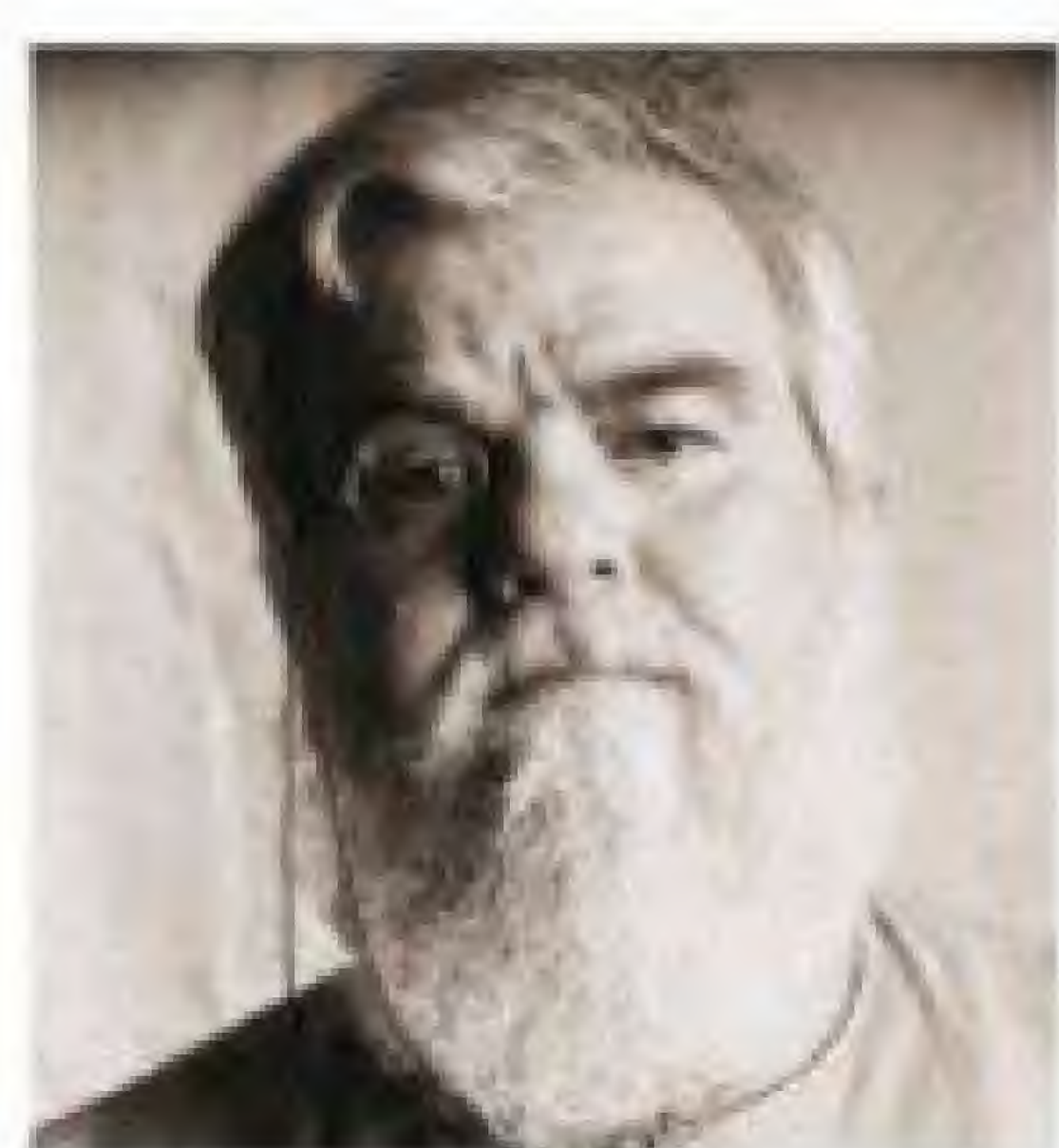
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ROGER HICKS

Roger has been staring at 'wallpaper' and contemplating what makes good photographic art

MANY years ago, a friend of mine used to paint what he called 'wallpaper' – big, attractive paintings, sold through a very upmarket furnishing store in London, designed to complement whatever the store had decided were the 'must-have' colours for the season. They paid him a few hundred pounds a painting: nearly 40 years ago, this had the purchasing power of a couple of thousand pounds or more today. His private work had much more of an 'edge' and was more interesting for it. It was consequently harder to sell, principally because it was not designed merely to be easy on the eye.

Whenever I stay in a hotel I think of him, because all but the cheapest hotels habitually use 'art' to break up large expanses of dull wall, both in the rooms and in the public areas. It's unlikely to be great art, or even (except in a certain kind of pretentious hotel) a reproduction of great art, but it's easy on the eye. Some places use paintings; some, posters; some, photographs. All, of course, may be originals, or reproductions. Although many experienced travellers say, 'I don't really care what the room looks like, as long as it's clean and quiet,' and although to a very large extent I agree with them, once you've spotted the trick with the 'art', you start noticing it. In the cheap hotels, where there isn't any, you notice its absence.

The more I think about it, the more time I have for good 'wallpaper' or 'hotel art', and the more I reflect on what makes it good or bad. To be sure, the worst is awful. It starts out as a dubious reproduction, with wobbly colour balance, and the passage of time does nothing to improve that colour balance. Or again, it may be truly ghastly 'original' work, by someone who was apparently completely devoid of talent but who was first, a friend or acquaintance of the proprietor, and second, cheap.

The question is what makes good 'wallpaper'. This is a much harder question to answer; and inevitably, much depends on personal taste. Even so, the very act of exploring why you like or dislike a piece of art must be an essential part of the life of any artist. What follows is, of course, my own take on the subject. Whether you agree

or disagree, you may find it useful to build your own tool-kit to analyse what you like or dislike in the work of others, and, by extension, in your own work, especially, of course, when it comes to photographic 'wallpaper'.

First, and most surprisingly to me in the light of my normal distaste for oversize prints, a 'wallpaper' photograph has to be quite large. Except in very luxuriously furnished hotels, small prints merely look pretentious. Come to think of it, in very luxuriously furnished hotels, such as a 'palace hotel' I stayed in a year or two ago in Lithuania, they can look even more pretentious unless they are, very good. Otherwise, what they are really saying is, 'We've got to put something on the wall. What can we get, cheap?' Roughly, the frame has to measure at least around 40x50cm or 16x20in, and even 80x100cm or 30x40in may not be too big. The

photograph must be in proportion, with a reasonable border, neither frame-filling nor lost in the frame.

Second, if you look at the picture, it should not be so bland as to be boring, but equally it should not force you to look at it via screamingly vivid, garish or jarring colours. Of course, there are exceptions when

vividness can be appealing, such as white Greek villages against deep-blue Mediterranean skies and even deeper blue seas, perhaps with a splash of red flowers. Such pictures, though, can still be harmonious, even if they are vivid. It is when you get colours that don't really exist in nature, thrown together unsympathetically, that the picture fails. By the same token, the overall cast of the colours should be pleasant: few things look worse than a sickly cyan tinge, whether the result of poor printing or of fading.

Third, it should leave you room to think. By this, I mean that it should refer to common experience, but it should either show you a different way of looking at familiar things, or simply remind you of the everyday beauty around you. It should not beat you over the head with the photographer's vision, because, after all, the purpose of a hotel is rest and relaxation, not art education – unless, of course, you decide that you want to learn more about art from looking at pictures in hotels. If you want to, you can. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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